

MUSICAL AMERICA



Edited by

John C. Freund

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GRAND RAPIDS SLOW TO ENCOURAGE MUSIC

SPECIAL ARTISTS' COURSE FALLS
THROUGH OWING TO LACK
OF SUPPORT.

George Murphy Finds that Growing Michigan City
Is Apathetic in Regard to the Promotion of
Art—Music Lovers are Keenly Disappointed.

GRAND RAPIDS, MICH., Dec. 17.—Lack of support on the part of the people of Grand Rapids has made it seem best to George Murphy to abandon the course of special recitals by celebrated artists he had planned for this Winter. When questioned about it, last week, Mr. Murphy said:

"I am sorry to have to state that the proposed musical course has been cancelled, as the support accorded it was altogether too meager. I am disappointed not only in having to miss hearing the attractions myself, but for those of our music-lovers who were as anxious to have them as was I.

"I hope the outcome will not hurt the musical standing of Grand Rapids with the managers in the East, as the impression seemed to prevail with them that with such attractions at the prices named the advertising for subscriptions would be a mere formality.

"No, we are not up to such a scheme as yet, but the time is coming when the city will support such an one. Just when, I cannot say, nor have I any particular curiosity, though I will, as in the past, do all I can for the success of good musical things under whatever auspices they may be launched. I had also planned to bring Rosenthal here, but have cancelled him. What's the use?"

Mr. Murphy's statement is mild in comparison with the opinion of others who were interested in the proposed course and realized what it would mean to Grand Rapids.

Unfortunately, the people who were willing to back up their interest with hard cash were decidedly in the minority.

SPALDING TRIUMPHS ABROAD.

Young American Violinist Makes Reputation for Himself in London.

LONDON, Dec. 17.—The young American violinist, Albert Spalding, may now be said to have firmly established himself as one of the leading violinists of the English musical world. His series of orchestral concerts in Queen's Hall, just finished, brought warm praise from the critics.

Mr. Spalding has been engaged for leading concerts in the provinces and also in London for the London Symphony Orchestra's concert, with Herr Richter conducting.

Mrs. Roosevelt Invites Mme. Samaroff.

Olga Samaroff, the pianiste, who has just returned East after a most successful series of concerts in the Middle West, has been invited to play at one of Mrs. Roosevelt's musicales at the White House. Her season will end in May.

Opera for Christmas Night.

There will be a special Christmas night performance of "Aida" at the Manhattan Opera House.

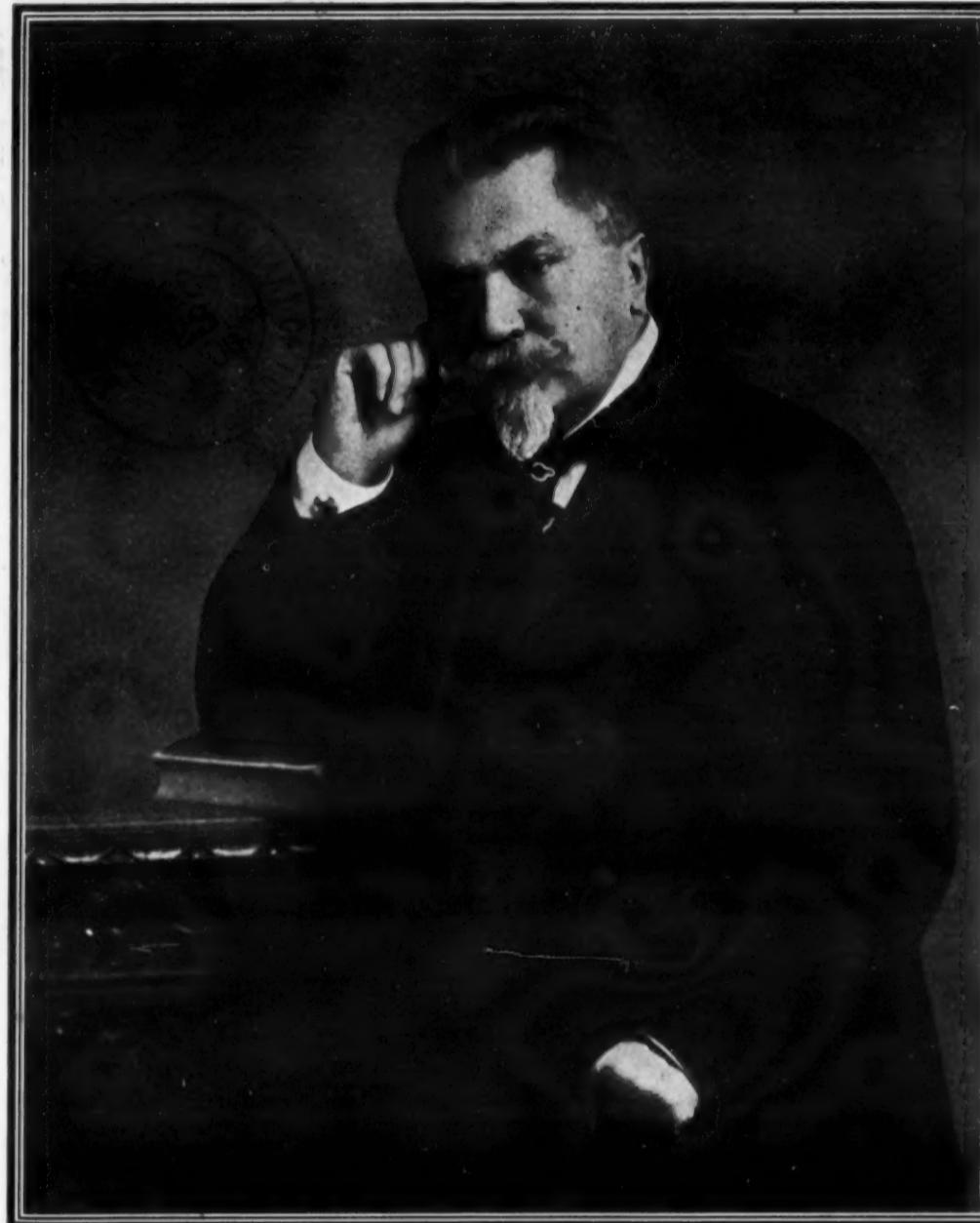


Photo by Marceau

Sincerely yours W. Savchenko

Distinguished Russian Conductor, Who Recently Began His Three Years' Engagement With the New York Philharmonic Society (see page 5).

Tenor Singer Insane.

PROVIDENCE, R. I., Dec. 13.—Doubly shackled to prevent him from doing harm to himself and others, Dr. Clarence B. Davis, at one time a famous tenor singer, was led from the Sixth District Courtroom to-day to the State Hospital for the Insane, his mind deranged. He had made a disturbance at the Narragansett Hotel. Davis sang with Mme. Nordica and others in grand opera.

New Singer for Mr. Conried.

Another new singer for Mr. Conried's company arrived last week from Europe. She is Mme. Lina Simeoli, a soprano who has sung in Milan, Palermo, St. Petersburg and at Covent Garden, London. She made her début in Trieste in "Fedora" four years ago. She will sing various rôles with which Mme. Bauermeister was identified. She will make her début Saturday night as *Aliso* in "Lucia."

Jacob H. Beck, Bandmaster, Dead.

PHILADELPHIA, Dec. 18.—Jacob H. Beck, leader of the famous Beck's Band, organised by his father, Jacob Beck, many years ago, died suddenly on Thursday last of neuralgia of the heart, at his home, No. 24 North St. Bernard street, West Philadelphia, at the age of sixty years. Mr. Beck was a cornetist of ability, and was a member of the Cecilian Musical Society, the Philadelphia Musical Association and Mozart Lodge, Free and Accepted Masons. He leaves a wife and four daughters.

Lhevinne's Next Recital.

The next Lhevinne appearance in recital originally announced for the afternoon of January 1 has been postponed until the afternoon of Sunday, January 13, owing to the fact that he plays almost daily up to the close of the year, which would prevent him from making the necessary preparations for his recital had he adhered to the original date.

MELBA'S SON WEDS; RECEIVES FORTUNE

GEORGE ARMSTRONG MARRIED TO
RUBY OTWAY ON EVE OF
SINGER'S DEPARTURE.

Mr. Hammerstein's Operatic Star Witnesses Ceremony Before Sailing to America to Fill Her Engagement Here—Stories About Her Generosity.

LONDON, Dec. 18.—George Armstrong, Mme. Melba's son, and Miss Ruby Otway were married yesterday and will live in the singer's house until her return from America. Mme. Melba sailed to-day from Liverpool to fill her engagement at the Manhattan Opera House in New York.

The wedding of Mme. Melba's son was set for June, but he kept insisting that it should take place sooner, and she finally yielded, consenting that the ceremony be performed on the eve of her departure for this country.

Melba, who is wealthy, has settled a large sum of money on her son. She had tremendous success at Covent Garden this season. Her voice was never more beautiful or flexible.

She is a most generous woman; jealousy is utterly foreign to her nature. She is always ready to help "talent in obscurity"; she is always trying the voices of young and ambitious singers. When a voice promises well Melba makes sure that it will not be lost to the artistic world. She gives money generously to secure its proper training and easily gets more through her influence with her wealthy friends.

A girl "with a voice," a typewriter in the city, was taken to Melba a few weeks ago. Testing the girl's voice, the diva found she could take notes high as her own, sounding them with perfect ease and purity. Enraptured, Melba headed a subscription list with \$1,500. The girl's voice is being trained by the best teachers in Paris and her patrons predict for her a brilliant career on the operatic stage.

WAGNERIAN OPERA FOR THE MANHATTAN

Oscar Hammerstein Negotiates With
Cosima Wagner to Produce
the "Ring."

Oscar Hammerstein has just received a cordial letter from Cosima Wagner, assuring him of her co-operation in the production of the "Ring," which Mr. Hammerstein is contemplating for the next season of grand opera at the Manhattan Opera House.

Some time ago, Mr. Hammerstein agreed to pay her a royalty on any of the Wagner works produced at his opera house, and it is probably due to this fact that Frau Cosima has been so cordial.

If Mr. Hammerstein succeeds in enlisting the aid of Frau Wagner, there is no reason why performances at the Manhattan Opera House should not be of extraordinary merit, for exact copies of the scenic effects procured in Bayreuth will be made possible. It is also rumored that Hans Richter will be persuaded to come over to conduct the series.

CECILIA SOCIETY SINGS IN BOSTON

WELL-KNOWN CHORUS MAINTAINS
REPUTATION FOR FINE
PERFORMANCES.

Programme Modelled in Part After One Presented
at Mozart Festival in Salzburg—Gertrude Holt
and Other Prominent Soloists Heard.

BOSTON, Dec. 17.—The Cecilia Society commenced its present season last Tuesday by a concert that was in part a repetition of one of the programmes given in August at the Mozart Festival in Salzburg, consisting of that composer's "Te Deum," "Ave Verum" and "Coronation" mass and Michael Haydn's unaccompanied chorus, "Tenebrae Factae Sunt."

The chorus of the Cecilia Society has long since established its reputation for good work, but this unsupported "Tenebrae," which was clearly given without the flatting that is liable to occur in such unaided singing, was a good proof that it is not deteriorating in any degree.

In the mass, the solo quartette, consisting of Gertrude Holt, Mary Desmond, John Daniels and H. Whitney Tew, was decidedly good. Mrs. Holt made a success with the beautiful "Agnus Dei," which she sang tenderly but without that excess of emotion which so often defeats its own ends.

To the foregoing numbers were added a "Te Deum" by Sgambati, Verdi's "Hymn to the Virgin" and a group of songs by Wagner, Strauss and Elgar.

The Sgambati "Te Deum" was purely instrumental, a solemn andante for organ and strings in the modern style. B. L. Wheeley played the organ excellently; and the orchestra, under Mr. Lang, supported its part as well.

Verdi's "Hymn to the Virgin," written for women's voices, was another triumph for that part of the chorus and afforded the large audience moments of rare delight.

Wagner's "Traume" and Strauss's "Allesseen" were sung effectively by Miss Desmond.

Concert for Young People.

The second of the Young People's Symphony Concerts, given Saturday afternoon in Carnegie Hall, consisted of choral singing by the Musical Art Society. The programme was a repetition of that given by the society on the previous Thursday evening. The hall was full, as it always is at these concerts of old and young people. The arrangement of Locatelli's sonata for solo violin, string orchestra, harp, and organ, that formed an interlude between the vocal numbers on Thursday evening, was omitted, and its place on the programme was occupied by Mr. Damrosch's harmonization of the old German tune "Stille Nacht."

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"ELIZABETH" HER FAVORITE ROLE

Mme. Fleischer-Edel Says it gives Her an Opportunity to Put Her Youngsters to Bed Before Leaving Hotel to Appear in Second Act.

"Oh, you mustn't go in there!" cried two childish voices, as a little boy and girl, each bearing a plate of chocolate tart, hurried down the corridor without the apartment of Mme. Fleischer-Edel. "There is a lion's den in there." Duly frightened by the charming little gate-keepers, the representative of MUSICAL AMERICA entered Mme. Fleischer-Edel's private study, where the singer laughingly said, "Yes, it

age, I am confident that Morena is not as old as I, and yet she has lost her voice just because of her injudicious use of it.

"Then, besides having to have a fully developed voice, it is necessary to look the part, to make your audience think, when you act *Elsa* or *Senta*, that you are a young girl of eighteen. This you can only attain by regular living and exercise. Of course, you must never use rouge. That is a most lamentable custom which I find growing both here and abroad. It is the



MME. FLEISCHER-EDEL AND HER TWO CHILDREN

is dreadful in there," indicating mysterious regions behind her. "The children find no greater pleasure than building dens, and, of course, the room is always in disorder.

"Evidently you have satisfactorily answered the question 'Can a woman in the public eye have an attractive home life?'"

"Yes, indeed. My children are everything to me. My own childhood was so unhappy—I lost my mother at a very early age—that it is my greatest ambition to be a mother in the highest sense of the word to my little ones. They hate to have me leave them for an instant. They're so jealous of the opera. 'Das alte theater' (that old theatre) they call it," and the singer's placid face was irradiated by a merry smile. "I always put them to bed myself, when I can, and tuck them in. I was once asked what is my favorite rôle. 'Elizabeth' in 'Tannhäuser,'" I answered, because I don't have to come in until the second act, and can put my children to bed first. I try to bring them up very simply. We all live very regularly, I particularly, because Wagnerian opera makes such great demands upon one. I think no one ought to sing dramatic rôles before she is thirty-eight or forty—many a voice has been worn out before its prime because its owner persisted in singing *Elsa* and *Brunnhilde* before she attained her vocal maturity, and that is not before that

surest way to make you look old, while you are still young. I never use anything.

"Yes, you must give yourself up completely if you are to sing Wagner successfully. In Italian opera you may add a trill or figure. There you are the star. There is no such thing in Wagner. There the artist is submerged in the work. He is only the interpreting medium. You cannot imagine the gratification, the sense of satisfaction that comes from sinking yourself so completely in your art. The applause of the public is nothing compared to it—although that is pleasant.

"Speaking of Wagner, when I recently visited my intimate friend, Wagner's daughter, Isolde, we were in her boudoir, which is literally a museum consecrated to her father's memory. I remonstrated with Isolde, saying that while of course I would not dream of doing anything of the kind, some fanatic admirer of her father might absent-mindedly walk off with some valuable memento. Interestedly looking around, I opened a little casket. 'Oh, you mustn't see that,' she cried.

"'Laughingly I replied, 'Oh, I can see anything.'

"Yes that is true. That is an autobiography of papa's which he wrote just for his children and a few, a very few, of his most intimate friends. Sometime you may read it."

WALTER DAMROSCH PRESENTS NOVELTIES

ROSENTHAL THE SOLOIST AT FOURTH
SET OF CONCERTS IN
NEW YORK.

Planist Receives Many Recalls for His Performance
of Scharwenka's Second Concerto—Beethoven's
Pastoral Symphony Well Played by the Orchestra

Moriz Rosenthal was the soloist at the fourth set of New York Symphony Orchestra Concerts in Carnegie Hall, New York, on Saturday night and Sunday afternoon. Walter Damrosch had prepared a programme of unusual interest, containing Beethoven's Pastoral Symphony, which New York has not heard in a number of years, and Cesar Franck's "Redemption," an orchestral interlude between two sections of the oratorio, played here for the first time. The first of these was given a dignified and highly finished performance, and the second proved to contain much orchestral color and a wealth of melodic ideas.

Other offerings on the programme were the symphonic poem "Ultava," by Smetana and Scharwenka's Second Concerto in B flat minor, played by Mr. Rosenthal. This work also, was in the nature of a novelty, as it has not been heard in New York since the composer played it, about a dozen years ago. As a concerto it is somewhat disappointing. At times the orchestration is so heavy that the piano loses its individuality entirely, but Mr. Rosenthal succeeded in bringing out the best contained in the composition and the applause he received left no doubt as to the audience's appreciation of his work. On Sunday afternoon he was recalled ten times by the insistent applause, but refused to give an encore. There was a fair-sized audience present.

CHORAL ART SOCIETY CONCERT.

Boston Organization Gives Programme
of Interesting Numbers.

BOSTON, Dec. 18.—The Choral Art Society, Wallace Goodrich, conductor, sang for the first time this season, its sixth, last night in Jordan Hall. The programme and the performance were of a high order of merit and deserved a larger audience than attended.

The programme was as follows: Palestrina's "Alla riva del Tevere," Wilby's "Stay, Corydon," three old French melodies and two French Noels of the thirteenth century, harmonized by Gevaert; Loeffler's eight-part chorus, "For One Who Fell in Battle"; "Ave Maria" and "Die Trauernde" by Franz; Leslie's "Charm Me Asleep"; Chausson's "Chant Nuptial" for female voices and piano; Tschaikowsky's "O Praise Ye God."

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Photo by Mishkin.

REGINA PINKERT
Operatic Singer Who Witnessed Russian Massacres Before Coming to America

Never before in New York's history have so many notable singers of worldwide reputation been active in their profession at one time in this city. The inauguration of Oscar Hammerstein's two-million-dollar opera venture is responsible for the decided augmentation of musical forces in the metropolis.

The accompanying illustration of the interior of the Manhattan Opera House



AMEDEO BASSI
Italian Tenor Reputed to be Wealthy, Now Singing in Opera in New York

gives an idea of the architectural beauty and immensity of the new temple of music. A detailed description of the building has already appeared in MUSICAL AMERICA.

Supporting Alessandro Bonci, in the Manhattan force of singers, is Regina Pinkert, whose performances have won her especial favor among the opera patrons. She has lately come from Kieff, Russia, where she sang at the Municipal Opera. There she sang *Elvira* in "Puritani," *Rosina* in "The Barber of Seville" and



Photo by Mishkin.

REGINA ARTA
Pittsburg Girl Who Studied Abroad and Now Sings in Mr. Hammerstein's Company.



INTERIOR VIEW OF THE MANHATTAN OPERA HOUSE

Norina in "Don Pasquale." Miss Pinkert says conditions in Russia were terrible during the massacres, but the theatres never closed, and when the places of amusement were shut for the night it was not uncommon for the patrons to journey

to the streets where disorder had been rampant and view the dead lying there.

Regina Arta, who made her débüt here last week, is an American singer, who left Pittsburg five years ago, and has since studied under Prof. Arbaud in Paris. Miss Arta is a dramatic soprano and has lately been singing in Belgium, it is stated, with much success.

Charles Dalmore is one of Mr. Hammerstein's tenors. Although he is a Frenchman, his home is in Italy. He has sung at Covent Garden during the last two seasons and for six years was a member of the Royal Opera Company at Brussels.

Mario Ancona, the baritone who filled Renaud's place during his recent indisposition in New York, is well known to local opera-goers through his appearances at the Metropolitan Opera House for five seasons, when Maurice Grau was the director.

Amedeo Bassi, an Italian tenor and recent arrival at the Manhattan, came to New York from South America, where he had been singing. He is reputed to be wealthy and owns a castle in Italy.

Nearly all the singers forming New York's operatic colony reside in hotels. The Savoy is the home of Mme. Sembrich, Caruso, and Mme. Cavalieri; Geraldine Farrar lives in the Netherlands, Bessie Abbott at the Collingwood, Mme. Kirkby-Lunn at the Navarre, Burrian and Plançon at the Astor, Renaud at the Gotham, Bella Alten at the Belvedere, and Rousselière and Dippel are staying at the Majestic.



Photo by Mishkin.

CHARLES DALMORE
He is Repeating His Covent Garden Successes in New York This Season

Photo by Mishkin.

MARIO ANCONA
Baritone Who Sang Under Maurice Grau's Regime Now at the Manhattan



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PATERSON, Dec. 18.—A splendid production of Handel's oratorio, "The Messiah," was given at the armory of the Fifth Regiment in Paterson last Friday, under the auspices of the regiment and the direction of Frank Damrosch.

Mr. Damrosch's chorus numbered 200 voices and the orchestra fifty pieces. The soloists were Inez Barbour, soprano; Ada Campbell Hussey, contralto; Berrick Van Norden, tenor; J. Humbird Duffey, basso. It will be remembered that Miss Hussey and Mr. Duffey were among the soloists in the Passaic Choral Union's rendering of "The Rose Maiden" last Winter.

Miss Barbour's voice was delightfully fresh and strong, and her enunciation so good that she filled the vast drill shed perfectly. The same may be said of the tenor, Mr. Van Norden, and, to a degree, of the contralto, Miss Hussey, whose air "He Was Despised and Rejected of Men" was one of the finest things of the evening. Mr. Duffey's fine baritone voice unfortunately did not fill the auditorium. The work of the soprano and tenor was splendid throughout. The chorus was excellent, especially in "For Unto Us a Child" and in the grand Hallelujah chorus, while too much cannot be said in praise of the orchestra.

Nearly 3,000 people attended the concert, the audience being one of the most representative ever gathered in Paterson.

INDIANA COLLEGE CONCERT.

Students of Valparaiso University Present
Excellent Programme.

VALPARAISO, IND., Dec. 20.—Students of the Valparaiso University gave a concert last night which was attended by the faculty, a large portion of the student body and a representative part of the general public.

In addition to the soloists who appeared, the University Orchestra, under August Wolf, and the University Chorus, under William Frederic Gaskins, rendered two selections each. Helen Axe Brown, soprano, gave a beautiful rendering of Mrs. H. H. A. Beach's "The Year's at the Spring"; Leada Barnes' piano solos included MacDowell's "Witches' Dance." Mary Tatum and Frederick Nelson rendered Satter's "Tarantelle" for two pianos, and the Roe Sextette Wiegand's "Meadow Song." Selections from "Il Trovatore," arranged for two pianos, eight hands, were given by Ida Schultdt, Cora Leonard, Madeline Mullen and Lillian Waggoner; Webb's "Caprice Militaire" in the same arrangement, by Lois Wood, Grace Cushing, Gladys Leach, Eva Cripps.

Clarence Eddy's Tour.

Clarence Eddy, the distinguished organist, is now on a tour to the Northwest. He is playing in Brockville, Buffalo, Minneapolis, Calumet, Mich.; Hancock, Mich.; Calgary, Alberta. Wherever Mr. Eddy is heard he creates the most intense enthusiasm. Mr. Eddy starts on his Southern tour about January 5. This will be one of the longest tours he will have this season, as he will go as far West as the Pacific Coast.

Maria Gay the Best "Carmen."

LONDON, Dec. 15.—Mlle. Maria Gay has made a decided sensation in opera at Covent Garden. She was unknown to London before this season, but brought with her a reputation made in Italy and in Russia. On her very first appearance here she took the house by storm. "The best Carmen that Covent Garden has ever seen" was the critical verdict.

Song Writer Brings Suit.

CHICAGO, Dec. 18.—Anita Owen, a songwriter of New York, filed a suit in the United States Circuit Court against Klaw and Erlanger et al. interested in the composition or production of "The Grand Mogul," alleging it was pirated from her opera "The Great Mogul." Pixley and Luders scout her claims.

The Scherzo of Schubert's Last Symphony

I.
Children's fantasy of yearning
For the hidden and the far;
Poet's eagerness and burning
To embrace a spirit-star—
Smiles and laughter, dawn-time roaming,

When the dew begems the grass;
Tears and pleadings in the gloaming;
Joys and griefs that come and pass—
All you know, and show in rhyming
Echoes of the tonal art;
Or in depths of tonal chiming—
Bells that ring forth from your heart!

Schubert, Schubert! you are these
In your light and boyish moods;
In the youth that dreams and broods,
Fitful as on April breeze!

II.

But hark! What is this wonder, this
"sea-change?"
A trumpet-summons joyously obeyed,
A call to rise and nobler heights to range

CARUSO IN MERRY MOOD.

Tenor Jokes at Dinner Party About Recent Trouble with Police.

Enrico Caruso of the Metropolitan Opera House was the feature of a dinner at Martin's Sunday night given by Edward McKay, the critic, to his friends of the stage.

At the outset there was a Christmas tree, each of the guests getting mechanical toys. Caruso's gifts were brimful of reminiscence of his recent trouble with the police, but he took it in good part, and a little later, on Georgia Caine's menu card, he drew his famous caricature of himself, with this line underneath:

"To Georgia Caine, sister of the policeman who arrested me in the monkey house."

Of course, Miss Caine isn't any relative of the policeman, but the reference produced a laugh.

Bendix' Bach Class Gives Concert.

The "Bach Class," consisting of the advanced pupils of Max Bendix, head of the violin department of the New York College of Music, gave a recital of merit in the College Hall on Wednesday.

As was to be expected, Bach was largely represented on the programme, and was interpreted in every case by the class as a whole, which did excellent work in his B minor Sonata, No. 2, the "Sarabanda" and "Giga" from his D minor Sonata and the "Preludium" from the Sonata in E. The soloists of the occasion were Frank Williams, Rosalie Miller and Frederick Bernstein. The Bach Class is composed of nine members, from various parts of the world: Edna Mayer and Frederick Bernstein, of New York; W. G. Schoeht and David Talmage, Jr., of Brooklyn; Rosalie Miller, of Memphis, Tenn.; Phoebe Herington, of Findlay, O.; Frank Williams, Toronto, Can.; Märta Vall, Stockholm, Sweden, and F. Cardona, Madrid, Spain.

Massillon Hears Prominent Organist.

MASSILLON, O., Dec. 17.—An organ recital was given at the Presbyterian Church, on Friday of last week by J. Warren Andrews, organist and choirmaster of the Church of the Divine Paternity, New York. Among the notable works rendered were Bach's "Toccata and Fugue" in F, Guilmant's "Marche Funèbre et Chant Sera-phique" and Thiele's "Chromatische Fantasie."

Miss Kobbe to Wed.

Beatrice Kobbe, a daughter of Gustav Kobbe, will be married to Raymond Demorest Little on January 8, at All Angels' Church, West End avenue and Eighty-first street.

Than any slope the Styrian shepherd seeks,

Than any majesty of Alpine peaks—
Where poet-hearts are lute strings
gently played

By fingers of the "quiring cherubim";
Where glories of the glorious earth
grow dim

Amid the ineffable song of day—
Of cloudless, sun-clasped day and moon-kissed night;

Where sense and thought are but the
throb and sway

Of the infinite and eternal light;
Where music sweeps, in waves of tonal
bliss

And power, from universe to universe
That have put off all wretchedness, all
curse,

Beneath the living-fire of Love's pure
kiss!

WILLIAM STRUTHERS.

December 15, 1906.

OPERA CHRISTMAS WEEK.

Attractions Offered by Directors Conried and Hammerstein.

The repertoire for next week at the two opera houses follows: At the Metropolitan on Monday, "Fedora," with Cavalieri, Caruso and Scotti as principals: Wednesday, "La Damnation de Faust," with Farrar, Rousseliere, Plançon and Chalmin; Friday night, "Lakme," as a novelty, with Sembrich and Rousseliere; Saturday matinee, "Siegfried," with Burrian, Fleischer-Edel, Kirkby-Lunn, Van Rooy and Rappold; and Saturday night, "Bohème," with Bessie Abbott, Alten, Dipel, Scotti and Journet.

At the Manhattan Opera House there will be six performances, beginning with "Lucia di Lammermoor" Monday night with Pinkert, Bonci and Minonfi; Christmas night, a special performance of "Aida," with Di Cisneros, Russ, Bassi, Ancona and Arimondi; "Carmen" on Wednesday night with Bressler-Gianoli, Donalds, Dalmore, Renaud and Gilibert; Friday, "Il Trovatore," its first performance at this opera house, the principals being Russ, Di Cisneros, Dalmore and Ancona; Saturday matinee, "Rigoletto," with Pinkert, Bonci, Senaud and Arimondi; Saturday night, "Aida," with Russ, Di Cisneros, Bassi, Ancona and Arimondi.

Denver Hears Noted Artists.

DENVER, Dec. 17.—A brilliant audience gathered Tuesday evening to attend the second concert of the Robert Slack series, Sembrich opening this year's series last month. The attraction Tuesday was Burgstaller, the tenor, and Hekking, the cellist. The combination proved a particularly happy one, and both audience and artists were delighted. This is the third very successful season of Mr. Slack's musical management. He has brought to Denver all the great artists of the world, Melba, Sembrich, Eames, Gadski, Nordica, Kubelik, Paderewski, and nearly all the other celebrities.

William Blaisdell in New Role.

William Blaisdell, who recently replaced Jefferson de Angelis in the leading rôle of "Fantana," has been selected to create the comedy part in a new opera to be produced by the Schubert Brothers in January.

The UNITED STATES Musical Club and Musicians DIRECTORY OF 1907....

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"LUCIA" REVIVED AT THE METROPOLITAN

MME. SEMBRICH AND MR. CARUSO
APPEAR IN THE LEADING
ROLES.

Miss Farrar and Mr. Rousseliere Repeat Successes
in "Romeo et Juliette"—"Tannhäuser" Given
for First Time This Season at Popular Prices.

ONE WEEK AT THE METROPOLITAN

Wednesday, Dec. 12.—"Lucia di Lammermoor"; Mmes. Sembrich, Mattfeld; MM. Caruso, Stracciari, Journet, Bars, Paroli.

Friday, Dec. 14.—"Romeo et Juliette"; Mmes. Farrar, Jacoby, Neudorff; MM. Rousseliere, Plançon, Journet, Bars, Paroli.

Saturday, Dec. 15. Matinee—"Fedora"; Mmes. Cavalieri, Alten; MM. Caruso, Scotti, Paroli, Dufrière, Evening, "Tannhäuser"; MM. Burrian, Van Rooy, Bassi, Reiss, Muhlmann.

Monday, Dec. 17—"La Bohème"; Mmes. Sembrich, Alten; MM. Caruso, Scotti, Journet, Simard, Dufrière.

Wednesday, Dec. 19—"Lohengrin"; Mmes. Fleischer-Edel, Kirkby-Lunn; MM. Burrian, Goritz, Bassi, Muhlmann.

The first performance of "Lucia di Lammermoor" at the Metropolitan Opera House this season was given on Wednesday of last week, when Mme. Sembrich's beauty of voice and exquisite artistry found a suitable vehicle for expression in the title rôle of Donizetti's melodious opera. Her brilliant singing of the mad scene won for her the prolonged enthusiastic applause she deserved. Mr. Caruso as Elgar also gave keen pleasure to the audience.

Mr. Stracciari appeared for the first time as *Lord Henry Ashton*, giving an interpretation of this rôle that was vocally and artistically satisfactory, while Mr. Journet did full justice to the part of *Raymond*. Marie Manfeld was a pleasing *Alice*, Mr. Bars sang *Arthur* and Mr. Paroli *Norman*.

On Friday a full house again enjoyed Geraldine Farrar's *Juliette* and Charles Rousseliere's *Romeo*, and gave these artists unstinted applause. Both appeared to better advantage than in any of the previous performances of Gounod's rather depressing opera.

At the Saturday matinée Giordano's "Fedora" was repeated, with no changes in the cast. Lina Cavalieri was again dramatically realistic and vocally inadequate. The first performance of "Tannhäuser" at popular prices was well received by the Saturday night patrons.

Mme. Sembrich and Mr. Caruso sang and acted in Puccini's "La Bohème" on Monday with such verve and vivacity as to inspire their associates, also, to surpass their previous work in this opera. The enjoyment of the last act was unfortunately marred for many in the orchestra seats by the continuous disturbance caused by early-goers, who showed little consideration for those about them.

Novak Quintette a Great Work.

BALTIMORE, Dec. 19.—At the second concert of the Kneisel Quartette in this city a novelty was produced which bids fair to become a favorite with American audiences. It is a piano quintette in A minor, by Vitezslav Novak, a pupil of Dvorak. The music is strong, bold, richly varied and meodic. The composer's manner of using the piano in conjunction with the strings shows a keen appreciation of its ensemble capacity and limitations, and he writes for the strings themselves with uncommon skill. In considering Novak's dictation, one is deeply impressed with its healthy vigor; his fancy keeps itself free from reminiscences.

Tenor Soloist in Trouble.

Charged with bigamy, John F. Clarke, tenor soloist in the Church of St. Agnes, in East Forty-third street, New York, was arrested and locked up in Mount Vernon Police Headquarters Sunday night. It is said he married a pretty young woman of that town on November 4. Mrs. Clarke No. 1, whom he married seventeen years ago, avers she unknowingly paid the expenses of the second marriage, as on the morning of November 4 her husband asked her for money, saying he was in a peck of trouble and needed cash to straighten it out.

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Life in America at Too High a Tension as Yet for the Best Artistic Result—Estimate of Modern Russian Composers and Tribute to Scriabine—Fine Array of "Organ Pipes."—His Favorite Drink.

WHATEVER may have been accomplished in times past by the "stroke of the magician's wand," Wassily Safonoff has demonstrated that the power of the musical magician does not lie in the proverbial wand. All the more forceful, therefore, seems the personality of this original Muscovite, who is able to conjure up from music's spirit world such vivid shapes and present them in such soul-stirring pictures as prove him to be one of the chosen few "mediums." The purely human side of a conductor that can work up his orchestra to such a state of fine frenzy that the audience feels itself under the influence of some weird, mysterious hypnotist, must be of appealing interest, and that of the New York Philharmonic Society's new conductor is quite as congenial as his powers are imposing.

When Safonoff links his arm with yours and suggests a stroll up Fifth avenue, you feel as if you were old cronies, simply pursuing a long-established custom.

"We will have a—what is it you call it? A chat, yes? But first we will go into this drug store and drink some zoolak. I always take it before my dinner; it is good for the digestion. We drink it very much in the Caucasus." If you have never tasted zoolak before you find that it is fermented milk and a decidedly agreeable beverage. Afterwards you feel yourself in closer touch than ever with the genial Russian.

He talks pleasantly and without restraint of all sorts of things that attract his attention, weaving in a running comment the while on the music that is always hovering about his mental horizon.

"One of my pupils has just been playing the Liszt sonata," says he. "It is a fine work to study, so very pianistic, so full of inspiration. But Liszt is always inspired." "Yes," in reply to a question, "I enjoy America. I find the people very musical. As yet, they are too practical to concentrate themselves sufficiently on artistic matters to produce great creative spirits, but that will come. The natural talent is good, and the American capacity for work is amazing. The atmosphere here in New York seems surcharged with electric energy. Everybody 'hustles,' as you say, and nobody seems to have time for anything apart from his immediate duties. I know I haven't. And, what with the noisy 'L,' the subway and the surface traffic, there is little opportunity for the concentration that artistic growth requires. But it will work out all right. I have great faith in the musical future of this country. Life cannot continue forever at such high tension, and when once your people manage to bridle this spirit of feverish haste the more artistic side of their temperament will come into its own.

"The greatest modern composer? Well, of course, while as a programme maker, I must be eclectic, the Russian composers appeal to me most, and of them Rimsky-Korsakoff is undoubtedly the greatest since Tschaikowsky. Ah! Tschaikowsky was unique. Glazounoff is a splendid architect, all his work has the highest degree of finesse, but it is too much polished off, to



MR. AND MRS. SAFONOFF AND THEIR CHILDREN

my mind. Rimsky-Korsakoff is more direct in style and much more inspired."

Scriabine is mentioned.

"He is a musician of extraordinary gifts," is Safonoff's comment. "They call him the Russian Chopin, but it would be more fitting to call Chopin the Polish Scriabine."

And so the conversation runs on until you reach the Plaza, where Safonoff calls attention to the new cloud-rending hotel in course of construction there, which, he thinks, typifies the practicality of the American nature. Then you go up to his apartments in the Hotel Netherlands, and he makes himself late in keeping a dinner engagement rather than dismiss you before you have seen what he refers to as his "organ pipes." He refuses to enlighten you until he has telephoned his hostess. At the telephone, by-the-way, his English lapses.

"Oh, Mrs. Blank, will you eggskuse me if I come fifteen minutes too late for dinner?"

He is granted the desired privilege, but in the meantime you have been looking all around the room for some trace of organ pipes. None to be seen. There is a grand piano and also an upright, but no other musical instrument in the reception room, at any rate. Suddenly he places before you a photograph of himself and his wife, with their eight children standing in line, according to age.

"There are my organ pipes," he laughs, and you agree that the designation is apt. Elijah, the eldest, is nineteen years old; then follow Sergius, Ivan, Anna, Barbara, Mary and Olga, at regular intervals of two years apart, with five-year-old Helena, also just two years younger than her predecessor, as the "baby," ending the list. There are two dead, besides—Anastasia and Alexandra—who were the eldest of the family. Though as yet none of them has decided to adopt their distinguished father's profession, three of them are pronouncedly musical. Elijah plays both the piano and the 'cello; Ivatt, besides being proficient as a pianist and violinist, has shown talent as a composer, and eleven-year-old Barbara, is also gifted.

For those who have been impressed by Safonoff's remarkable energy and virility at his concerts, an explanation of the source of his strong accents is to be found in his Spartan habits of life, as he terms them. Plenty of cold air in his sleeping room, cold baths, and a bed that makes your back ache when you look at it, for underneath the thin mattress he has no springs, but a hard wood base.

J. L. H.

MADE BLIND BY STUDY.

Indiana Music Student Loses Her Sight Through Worry.

GREENCASTLE, IND., Dec. 17.—Katherine Elfers of Rising Sun, a student in the De Pauw Music School, lost her sight yesterday. Miss Marie Wood, of Indianapolis, accompanied her to her home, where she will receive treatment for nervousness. It is thought she will regain her sight under the care of a specialist.

Her nervous condition was brought on by worry over her heavy music course and by the many social functions which she had attended in the last few weeks. Miss Elfers has been afflicted with weakened eyes for some time. She is a favorite in De Pauw society.

ANNA HELLSTROM SINGS FOR HOSPITAL

Swedish Soprano's Farewell Concert in Minneapolis a Noteworthy Event.

MINNEAPOLIS, MINN., Dec. 15.—A large sum was realized for the local Swedish Hospital by the farewell concert of Mme. Anna Hellstrom, the Swedish soprano, who had the assistance of Mendel Hartwig, the Scandinavian tenor; Gustavus Johnson, pianist, and the Orpheus Club under its new conductor, F. E. Peterson.



ANNA HELLSTROM
Soprano of the Royal Opera in Stockholm
Who Will Sing in New York on Sunday

Mme. Hellstrom was in fine voice, and in an aria from "Il Trovatore," a duet from the same opera with Mr. Hartwig and songs by Grieg, Soderman and other Scandinavian composers all the elements of vocal finish and style that have made her a favorite in the musical circles of the Northwest were displayed to the best advantage.

Mr. Hartwig repeated former successes in Massenet's "Le Mage" and an aria from "Pagliacci," while the Orpheus Club did full justice to Ahlstrom's "Serenade," Becker's "Silvery Brook" and numbers by Lindblad, Koerling and Wennerberg. Mame Swanberg played the accompaniments judiciously.

Mme. Hellstrom has recently appeared with great success in the larger cities of Nebraska and Kansas. On December 23 she will sing in Carnegie Hall, New York.

Bandmaster Stout Dead.

SIOUX FALLS, S. D., Dec. 17.—John Stout, widely known throughout band circles in South Dakota as the director of the Fourth Regiment Band of this city, died last week of typhoid pneumonia.

HAMMERSTEIN OFFERS PLEASANT SURPRISES

"CARMEN" THE BEST OF THE OPERAS YET GIVEN AT THE MANHATTAN.

"Don Giovanni" Also Admirably Produced on Wednesday, Saturday and Monday—Mme. Bressler-Gianoli Makes a Successful Debut as "Carmen."

ONE WEEK AT THE MANHATTAN

Wednesday, Dec. 12—"Don Giovanni;" Mmes. Russ, Donald, Arta; MM. Bonci, Ancona, Gilibert, Brag, Mugnoz.

Friday, Dec. 14—"Carmen;" Mmes. Bressler-Gianoli, Donald; MM. Dalmores, Ancona, Gilibert.

Saturday, Dec. 15, Matinee—"Don Giovanni," with M. Renaud in the cast; Evening, "Carmen."

Monday, Dec. 17—"Don Giovanni," Renaud in the cast.

Wednesday, Dec. 19—"Aida," Mmes. Russ, Di Cisneros; MM. Bassi, Sevellac, Arimondi.

The performance of "Don Giovanni" at the Manhattan Opera House Wednesday night of last week was given to a crowded house and was notable from several standpoints. M. Renaud, who was cast for the rôle of *Don Giovanni*, was ill, and his place was taken by M. Ancona. This melodious classic and the capable way in which it was presented excited the enthusiasm of the large and musical audience. Hammerstein's great tenor, M. Bonci, had little to do, but he sang his lines with a finish and artistic perfection that earned him many recalls.

The second vocal honors of the evening fell to M. Gilibert, whose *Masetto*, both musically and dramatically, was excellent. M. Brag was the *Leperello*, and barring some uncertainty of intonation, was satisfactory.

Of the women's parts, the honors were divided between Mme. Russ, as *Donna Anna* and Mme. Donald, as *Zerlina*. Mme. Russ has a beautiful voice of high dramatic quality, and sang with much expression and good taste, and Mme. Donald in the classic rôle of the peasant coquette displayed much dramatic ability and a voice which, while not large, is of fine quality and handled with skill.

The lugubrious rôle of *Donna Elvira* fell to the lot of Mme. Arta. She sang with earnestness and sympathy, but her voice is uneven in its timbre and her upper register not in perfect control.

M. Campanini's presentation of the music was a revelation to many of the veteran opera-goers. He has a true conception of the Mozartian beauty of the score, and in his handling of the orchestra greatly added to the reputation he has made. He used a Steinway piano in the orchestra in place of the harp.

The production of "Carmen" on Friday evening was probably the most effective of the operas so far presented by Mr. Hammerstein. The score was admirably interpreted by Mr. Campanini and the singers were no less successful.

The evening was notable for the début of Mme. Bressler-Gianoli, as *Carmen*. She brought to the portrayal of her part a realism and charm that won her the immediate favor of the audience. Mme. Bressler-Gianoli has a rich mezzo voice which she controls with consummate artistry. Dalmores was the *Don José* and Ancona appeared as *Escamillo*. Gilibert as *Daucairo* was excellent.

"Don Giovanni" was repeated Saturday afternoon, with Renaud in the cast and "Carmen" was again heard in the evening.

Despite a disagreeable sleet a large-sized audience heard "Don Giovanni" repeated at the Manhattan Opera House Monday night. Renaud, the French baritone, again displayed dramatic skill and showed splendid voice quality in the swashbuckling rôle of *Giovanni*. Bonci as *Don Ottavio* again won applause. Mme. Russ and Mme. Donald were the women who carried off the honors. Mme. Gilibert, in artistically gowned, sang unevenly.

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SAMAROFF PLAYS IN GRAND RAPIDS

NOTED PIANISTE CHARMS PATRONS
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CONCERT.

Society Conducted by J. F. Campbell Makes Admirable Showing in Series of Attractive Choruses—Temple Quartette and W. J. Fenton Win Favor.

GRAND RAPIDS, MICH., Dec. 17.—The Schubert Club deserves a hearty vote of thanks from the musical circles of this city for engaging as the soloist of its concert in the Auditorium an artiste of such extraordinary gifts and attainments as Olga Samaroff, the brilliant young pianiste.

To eight programme numbers, consisting of Chopin's polonaise, opus 53, and étude in G flat, opus 10, No. 5, Liszt's "Liebestraum," No. 3, and twelfth rhapsody, the Rachmaninoff prelude, Tschaikowski's "Humoresque," Scriabine's nocturne for left hand alone and the Schulz-Evler "Arabesques on Themes of the Blue Danube Waltz," Mme. Samaroff was compelled to add two encore numbers to silence the insistent applause.

Too much cannot be said in praise of this young player. An attractive personality has its counterpart in the charm of a strong individuality that characterizes her interpretations without in any way distorting the meaning intended by the composers. With the fire and virility of youth she combines the poise of the mature artiste. The audience left no doubt as to its enjoyment of her work.

The club, under J. Francis Campbell, gave a most creditable account of itself. In volume and beauty of tone and skill in shading it even surpassed its admirable work of last year. Among its offerings were Arthur Foote's "Bedouin Song," Tours's "Stars of the Summer Night," Victor Harris's "This is the Moon of Roses" and Nessler's "Ave Maria."

The Temple Quartette, consisting of John Duffy, George Murphy, C. E. Pease and J. Francis Campbell, sang Pache's "Silent Recollections" and Sullivan's "Lost Chord" with fine effect, and W. J. Fenton won an individual success in the solo part of Kremer's "Hymn to the Madonna." Ferdinand Warner again proved to be an able accompanist.

Little Boy.—"Father, who was Mozart?" Father.—"Mozart? Gracious, my boy, you don't know that? Go and read your Shakespeare!"—Springfield "Daily News."

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RUBINSTEIN CLUB OPENS SEASON PAUR'S ORCHESTRA TO PLAY IN YORK

New York Choral Society Begins Twentieth Year
of Activity With Brilliant Social
and Musical Event

The first concert of the twentieth season of the Rubinstein Club, given at the Waldorf-Astoria on Thursday of last week, presented a brilliant scene. Not only was the grand ballroom, with its many boxes, filled, but a portion of the audience was forced to find places in the adjoining corridor. Evening dress was *de rigueur* and hats were debarred.

Decorations of palms and ferns formed an effective setting for the chorus of the club, about one hundred young women, all in white.

After the overture to "Mignon" by an orchestra of fifty musicians under the direction of William R. Chapman, the club rendered Benoit's valse, "Morning," and that with a precision of attack and beauty of tone that would have done credit to a chorus of professional singers.

Saint-Saëns's "Ballet Music" to "Henry VIII," by the orchestra, followed, given in a spirited and finished manner.

Of exceptional interest was a song by Wassili Lepis to words by John Luther Long, "Yo Nennen, a Japanese Cicada

Drama," a little story of the transmigration of the soul of a Japanese warrior into the body of a locust. The music admirably caught the delicacy and subtle charm of the land of the Cicada reflected in the poem, and lost nothing in its interpretation by the chorus.

Even better singing did this body show in its next number, "The Sailor's Christmas," by Chaminade. Especially fine was the work of the altos in this selection, the incidental solo of which was rendered by Miss Root.

The soloist, and hit of the evening, was Roa Eaton, whose "La Primavera," by Strauss, evoked a storm of applause and an encore. Her voice, a lyric soprano, was particularly fine in the higher registers. Miss Eaton, not a little of whose charm was due to her engaging personality, also gave the incidental solo of the club's next selection, Saint-Saëns's cantata, "Night." Elgar's "Salut d'Amour," Saint-Saëns's "Danse Macabre" and Liszt's "Rhapsodie Hongroise" formed the main additional numbers of the orchestra.

A reception was held by the president, Mrs. Harry Wallerstein, at the conclusion of the first half of the programme.

ORATORIO SOCIETY REHEARSING
"ST. PAUL" UNDER JOSEPH
PACHE.

Prominent Artists Engaged for Concerts of Baltimore Conductor's Choruses—Novel Plan of Spreading Musical Knowledge Successful.

BALTIMORE, Dec. 17.—Joseph Pache, conductor of both the Oratorio Society of Baltimore and the Oratorio Society of York, Pa., has announced that during the Winter he will produce Handel's "Messiah," Verdi's Requiem, Brahms's "Song of Destiny" and Mendelssohn's "St. Paul" with his choral organizations. In the Spring he will arrange an extra miscellaneous concert in Baltimore and conduct the annual Spring festival in York, as well.

The Pittsburg Orchestra has been engaged for the performance of "St. Paul" that Mr. Pache will conduct on Washington's Birthday, and also for an extra programme of orchestral music on the afternoon of the same date, to be conducted by Emil Paur. Among the soloists thus far engaged for the season's performances in the two cities are Florence Hinkle, Laura Combs, Grace Munson, Della Mitchell, Daniel Beddoe, Frederic Martin, Cecil James, Tom Daniels, J. A. van Hulstyn, Frank Croxton and Ernest Hutcheson, the Baltimore pianist.

At the beginning of the season Mr. Pache introduced a novel idea at his rehearsals. He sent out a circular letter to all the prominent musicians of this city, asking them to co-operate with him in increasing interest in the best music. The result is that at every rehearsal one of the local singers, pianists or violinists gives a short recital during the intermission. The enthusiasm of the chorus members is thus stimulated, their knowledge of music is broadened, and they resume their work with more vim.

Played Music at Wife's Funeral.

SPRINGFIELD, MASS., Dec. 17.—John David Lloyd, organist of the Episcopal Church of Fitchburg, Mass., played the music for the funeral of his wife, Mrs. Annie Hay Lloyd, at St. Paul's pro-Cathedral last Thursday. Mrs. Lloyd was a niece of the late John Hay.

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COAST CITY HEARS OSSIP GABRILOWITSCH

LARGE AUDIENCE ACCLAIMS YOUNG RUSSIAN IN PORTLAND, OREGON.

Varied and Exacting Programme Gives Brilliant Pianist Opportunity to Display His Versatility—Reading of Chopin Sonate Wins Special Praise.

PORTLAND, ORE., Dec. 15.—The recital given here last week by Ossip Gabrilowitsch was an unqualified success in every respect. Seldom has a Portland audience been worked up to such a high pitch of enthusiasm as that which forced the young Russian pianist to lengthen his programme by several numbers before it was content to leave the hall.

A great deal could be said about his brilliancy, his beautiful singing tone, his finished technique, his absolute ease and naturalness, but standing out clearly above everything was the fact that Gabrilowitsch played the piano and the composer, and not Gabrilowitsch himself. While he lent his personality to each work he attempted, he gave a faithful reading of the composer's meaning in every case. His versatility was well illustrated by the felicity with which he caught the characteristic spirit of the Beethoven rondo, the Bach prelude and dance movements, the Schubert numbers and the Chopin sonata in B flat minor. Two interesting specimens of the work of his fellow-countryman, Arensky, and his own well-constructed and attractive set of variations on an original theme rounded out a well-chosen programme.

The greatest number of the evening was undoubtedly the Chopin sonata, in which his intimate understanding of the varying moods depicted and his fine range of tone colors enabled him to give a masterly and unusually appealing interpretation of this work.

Mr. Gabrilowitsch's extra numbers included the Gluck-Brahms gavotte, played with graceful elegance, and Chopin's étude in E major.

SHOPPERS HEAR CHORUS.

Philadelphia Concern Entertains Patrons with Christmas Music.

PHILADELPHIA, Dec. 17.—The Christmas music of the Strawbridge & Clothier Chorus is becoming one of the annual features of holiday shopping at this big store at Eighth and Market streets. The chorus, under the leadership of Herbert J. Tily, has quickly won a place as one of the best musical organizations of the city, and its Christmas singing is a treat that all music-lovers will thoroughly enjoy. Every morning at 9:30 these selections are given:

"Nazareth," (Gounod), arranged by W. W. Gilchrist; "Behold, I Bring You Good Tidings," (Sir John Goss); "The Heavens Are Telling," (Haydn); "Angels From the Realms of Glory," (W. H. Neidlinger); "Hymn of the Nativity," (H. J. Stewart); "It Came Upon the Midnight Clear," (Sir Arthur Sullivan); "O Come, All Ye Faithful," (Adeste Fideles, (John Reading); "There Came a Song on the Midnight Air," (George B. Nevin); "Hallelujah Chorus," "Messiah," (Handel); "Hail, Bright Abode," Tannhäuser March, (Wagner); "Faithful and True We Lead You Forth," bridal chorus, Lohengrin, (Wagner); "The Singers," (Alfred R. Gaul).

Puccini, His Life and His Work Interestingly Told in New Book



(By Courtesy of the John Lane Co.)

PUCCINI IN HIS STUDY AT TORRE DEL LAGO

Wakeling Dry, of London, is the author of a biography of Giacomo Puccini, just published by the John Lane Company. The author's last name is by no means a qualification of the work, which proves to be quite as interesting as it is timely. Puccini, whose "La Bohème," "Tosca," "Madam Butterfly," "Manon," "Edgar" and "Le Villi" have given him a leading position among contemporaneous composers, has a personality so remarkable that Mr. Dry's slightest effort would of necessity produce something worth while.

But the author has evidently spared no time nor trouble in the collection of his material, and his style of expression has materially enhanced a volume which should be enjoyed by every serious student of music.

Puccini, the automobilist, mountain climber, hunter, wrestler, is a man who is bound to interest the reader. It is, however, as the composer of "Madam Butterfly" that Americans will welcome the opportunity to know him better.

The story of how this tuneful opera was rejected, with hoots of derision, by the Milan public—Campanini, now of our own Manhattan Opera House, was, by the way, the conductor on this occasion—is already well known. The author tells an interesting incident of how a bookkeeper at Genoa, an ardent admirer of Puccini, indignant at what he considered the outrageous treatment meted out to his favorite composer, went to the City Hall to register the birth of a daughter. When the clerk asked the name of the child, he replied, "Butterfly."

"What!" said the official, "do you want to brand your child for life with the memory of a failure?"

But the father persisted, and so, as Butterly, the child was entered.

A short while after this Puccini heard of the incident, and, rather touched with the simple devotion, asked the father to bring the child to see him.

On the appointed day Puccini looked out of the window and saw a long stream of people approaching his front door. Not only did the father bring little "Butterfly," but, as in the first act of the opera from

which her name was derived, her mother, sisters, cousins, aunts, uncles, as well—in fact, the whole surviving members of the genealogical tree. Puccini laughingly said at the end of a trying afternoon, that it was the most gigantic reception he had ever held.

"The Heart of Music."

Anna Alice Chapin, whose "Masters of Music" and "Makers of Song" are well remembered, has written a new book of interest to musicians, "The Heart of Music," just published by Dodd, Mead & Company. It is dedicated to Harry Rowe Shelley, the American composer. As the author states in the introduction, her effort has been to produce a genealogy of the violin—the briefest and simplest résumé of the history of stringed instruments leading up to the perfect fiddle. She has succeeded in presenting her material in a most readable form; the book is of interest, not only to violinists, but all lovers of music. The publishers have done much to make this an attractive volume. The illustrations and excellence of pressmanship make it one of the most artistic holiday publications we have seen.

FREMSTAD AT MOTHER'S GRAVE

Noted Soprano Sings Gounod's "Calvary" Surrounded by Old Friends.

GRANTSBURG, WIS., Dec. 17.—Mrs. Fremstad, the mother of Olive Fremstad, the soprano, was buried here on Friday. She was a Swede by birth, her husband a Norwegian, and there was a large attendance of Scandinavians, most of them the humble and obscure friends of Miss Fremstad's youth.

Standing among her old home companions, the Wagnerian prima donna, who had been apprised of her mother's death at the close of a performance of "Tannhäuser" in Philadelphia, on Tuesday, sang Gounod's "Calvary" at the grave. The large gathering was deeply affected.

FAREWELL DINNER FOR LEONCAVALLO

CARUSO, STRACCIARI, VIGNA AND OTHER ITALIANS HONOR COMPOSER.

Committee Has Difficulty in Securing an Orchestra to Supply the Music—Distinguished Italian Says He will Come Back again Next Year.

Enrico Caruso, Arturo Vigna, conductor of the Metropolitan Opera House Orchestra, and Ricardo Stracciari, the Metropolitan's new baritone, with prominent residents of the Italian colony in New York, gave Ruggiero Leoncavallo, the composer, a farewell dinner in the wine cellars of the Hotel Astor on Friday evening.

Behind the palms, out of view of the main guest table, a hastily improvised orchestra strove anxiously to play Leoncavallo's music in a way to suit the maestro.

As soon as it was definitely known that Leoncavallo would sail on Saturday on the *Kronprinz Wilhelm*, the prominent Italians of New York began making arrangements for the dinner. Their first quest was for an orchestra leader who could best interpret his music.

They tried to get Avitable, the leader of the orchestra in a well-known French restaurant. To their surprise, he refused to consider their offer. At first, he was unwilling to give his reasons, but finally he told them that in a competition years ago in Milan for original compositions, he and Leoncavallo had been rival contestants. When the result was announced Leoncavallo stood first, with Avitable second.

"Leoncavallo has become a great musician, and I am obscure. To play at his feast would be magnanimous—very—but also humiliating," he said.

Then the leaders of other local orchestras were sounded. They gave a variety of reasons for refusing, but none would play in the presence of the maestro. Finally the members of the committee were in despair. Isolated volunteers were called for, and, finally, enough private and professional musicians were found who were willing to play.

Signor Caruso sat on the left of Antonio Zucca, the master of ceremonies. He was speedily swamped by the applications of Italian autograph fiends who wanted him to sign their menu cards. He graciously granted all these requests, but balked when called upon for a speech.

"I have to sing to-morrow night," he said, "and public speaking is very bad for a singer's voice."

Then the diners concluded to have a little fun.

"Vi—Vi—gna—i—i—i!" they shouted, facing Conductor Vigna.

"That is a kind of Americanized Italian college yell," explained one of them, "with the joke in the 'i—i—i,' for that is the sound we make when we stir up a jackass in Italy."

Between courses Leoncavallo said, through an interpreter:

"I like America. I like American audiences. They have greeted me with so much enthusiasm, and have treated me with so much kindness that I will surely return next year, when I will have my own company of artists and my own orchestra to interpret my operas in operatic form."

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LONDON APPLAUDS "VICAR OF WAKEFIELD"

DAVID BISPHAM WINS TRIUMPH IN
NEW ROMANTIC OPERA BY
LIZA LEHMANN.

Artistic Beauties of the Composition and the Stage
Settings Accorded Warm Praise—Supporting
Cast of Unusually High Order of Excellence.

LONDON, Dec. 13.—David Bispham's new production, "The Vicar of Wakefield," a romantic opera by Liza Lehmann, was received enthusiastically at the Prince of Wales's Theatre last night, making an unqualified success.

Those who feel surfeited, as many playgoers are, with modern musical plays and comedies, will welcome with delight this poetic, coherent story, based on Goldsmith's famous novel, and set to music of ineffable charm. The libretto introduces lyrics by Goldsmith, Shakespeare and Ben Jonson.

The score was acclaimed by audience and critics alike as a triumph of creative musical art, light, melodious and essentially vocal. The work abounds in exquisite numbers, which happily illustrate and preserve the romantic, pastoral atmosphere of the story. And while the composer of "Sergeant Brue," "In a Persian Garden" and "The Daisy Chain," has given of her best original work, there has been judiciously woven into the opera snatches of such old English favorites as "Drink to me only with thine eyes," and "Come, lads and lasses." There is some distinctly clever and ingenious orchestration, notably in the really humorous setting of the old and familiar tragedy of the Mad Dog.

David Bispham won enthusiastic approval for his capital conception of the *Vicar*. He sang excellently, with the beauty of voice and impeccable taste that have made him one of the most prominent artists of the day. He acted with well-restrained power and conviction.

It does not necessarily follow in things theatrical that a strong cast means a fine performance. In this case, however, Mr. Bispham has not merely obtained a combination of singers and players that is remarkable for the reputations of the individuals who compose it; he has chosen his people with a fine discrimination, which finds a gratifying reflection in the excellence of the performance. There is not a member of the company that is not perfectly fitted with a part, and there is such a number of opportunities afforded each of them that there is never even a suspicion of monotony.

Isabel Jay in the rôle of *Olivia*, which was sung by Violette Londa in the provinces, received an ovation for her admirable singing and acting. Edith Clegg as *Sophia* also invested her part with charm. Walter Hyde as *Squire Thornhill*, Richard Temple as *Mr. Burchell*, Arthur Eldred as *Moses* and C. Oram Lander, who is an American, as *Mr. Jenkinson*, were all greeted with warm applause. Mrs. Theodore Wright as *Mrs. Primrose* and Powis Pinder, who makes an amusingly bucolic

Farmer Williams, supplied felicitous touches of comedy.

The chorus is strong and well trained, and the staging of the opera is in keeping with the high artistic plane of the production in other respects. The glimpses of country to be seen from the *Vicar's* garden, the cornfield with real sheaves and reapers wielding real sickles, and the cosy Winter aspect of the *Vicar's* cottage—are stage pictures the equal of which one does not often see.

The orchestra and chorus were conducted by Hamish MacCunn. Altogether, the first London performance was a repetition of the notable success achieved by the opera in Manchester, Newcastle, Glasgow and other Northern cities.

ST. PAUL ENCOURAGES POPULAR CONCERTS

Fourth in Sunday Afternoon Series Adds
to Reputation of N. B. Emanuel
and His Orchestra.

ST. PAUL, MINN., Dec. 15.—The fourth Sunday popular concert given at the Metropolitan by the St. Paul Symphony Orchestra under the Chevalier Emanuel's direction was the most successful of the series thus far.

The orchestra played the Bach toccata in a manner to awaken sincere admiration, giving a much better performance of the work than at the first symphony concert. The "Hymn to St. Cecilia" was smoothly and clearly sung by the choir of strings, and the gracious melodies from Puccini's "La Bohème" were played with appreciation of their inherent loveliness. In the "Robespierre" overture Conductor Emanuel reproduced the strong contrasts with telling effect.

Miss Westerlind, the soloist, made an excellent impression. She was especially happy in Strauss's charming "Ich Trage Meine Minne," Mrs. Mason's "Awakening," and Bizet's lovely "Pastorale." Miss Westerlind's voice is a mezzo-soprano of good range and dramatic timbre.

The audience applauded with vigor and often with much discrimination.

Rubinstein Club Memorial Meeting.

To honor the memory of her friend, the late Mrs. Noble McConnell, who was recording secretary of the Rubinstein Club, Mrs. Wallerstein, its president, called a memorial meeting Saturday at the Waldorf-Astoria. Addresses were made by Mrs. Charlotte Wilbour, Mrs. Donald McLean, Mme. Marie Cross-Newhaus, Mrs. Wallerstein and Mrs. Dora Lyon. The Rev. A. Gillies of St. Andrew's Church also spoke.

Peter Engelhard, the doorman at the Metropolitan Opera House, who was called away in the first act of "Lucia" on December 12 by the sudden death of his wife, was back at his post Monday night. As the regular patrons of the Metropolitan filed in they shook hands with him and expressed their sympathy.

IS OPERA MUSH OR ART?

Perplexing Question Discussed By the American Playgoers at Sunday Night Meeting—Mr. Meltzer Expresses His Views on Some Plots—Father Smith Declares It's All a Fad Like Bicycles and Autos.

Opera was the subject discussed by the American Playgoers Sunday night, at the Hotel Astor. The principal speakers tried to determine whether opera is mush or art.

Mme. Kirkby-Lunn presided and with her upon the dais were Mrs. James Madison Bass, Mrs. Fernandez and Murray Carson, who once collaborated with John Oliver Hobbes in a play. Mme. Bovy, the wife of Herr Direktor Conried's new conductor, sat at the piano and accompanied Carl Heyden, Mme. Arnaud, Dick Temple of the "Blue Moon" company and other noted artists.

Charles Henry Meltzer, who tells the newspapers about Mr. Conried and his company was the first speaker. The "Sun" says facetiously that Mr. Meltzer wore his pompadour upside down. He advanced at the invitation of Mme. Kirkby-Lunn and, facing in the direction of Herr Direktor Hammerstein's new opera house, remarked thoughtfully that opera is on the increase in little old New York. He added that opera even appeals to people of no culture and that it does not compel you to think but only to feel. There is an extraordinarily excited exaggeration about it all over the country, and the further West one goes the bigger the rough house. Opera does no one harm, notwithstanding the gross immorality of the libretto. "Carmen" is everything you like except moral and some opera libretti are so naughty that out of respect to the ladies present Mr. Meltzer said he couldn't repeat their plots. The noblest work that could be done here, he said, would be to popularize the opera for the poor.

Father John Talbot Smith argued that music is beautiful, but that as for the combination of music and the drama there is nothing to it.

"Fads!" cried the speaker. "Once it was the bicycle and now it's the motor car and the opera, and opera is the greatest fad of modern times. It pleases the ear and eye, but it is merely a nerve tickler. So is alcohol. If all the opera were wiped out the only loss to the world would be the charming singers who go through so wonderful a training."

Adolph Muhlmann, the baritone, said it rrrrreally was ver' harrd to spik the English. Opera, however, was a necessity for him, he said. That's the way he bought his breakfast food. People here go to be seen, you say? Ah, the Americans arre so charrming—so—so nice, eh, what?

The meeting had almost broken up

when John De Witt Warner, who had not been down for a regular speech, worked his way to the dais and summed up all the speeches of the evening and then delivered a verdict that many thought to be very fair and impartial. After reviewing the speeches of the evening Mr. Warner went back to the prehistoric times when the "spheres first began to sing" and then worked from the Old Testament up to Hammerstein. He reviewed the prehistoric "foundations of essentials," when everything broke into rhythm, and then taking a rhythm at a time he described them all up to the days of the Garden of Eden.

GERMAINE SCHNITZER BEGINS HER TOURNEE

Young Viennese Pianiste Warmly Greeted
On First Appearance in This
Country.

BOSTON, Dec. 17.—Germaine Schnitzer, the new pianistic star, made her first appearance in America on Thursday, in Chickering Hall, before a deeply interested and enthusiastic audience. The programme was as follows: Liszt's transcription of Bach's prelude and fugue in A minor, Schumann's "Carnaval," Liszt's "Benediction de Dieu dans la Solitude"; ballade in A flat and two etudes by Chopin; the ballet music from "Rosamunde," Schubert-Fischhob; a toccata by Saint-Saëns, and the Schubert-Tausig "Marche Militaire."

Miss Schnitzer is a young woman who has played with unusual success in European cities, but no one who went to hear her on Thursday was prepared for her display of a technique of the highest order, a technique so absolutely under command of the player as to leave her wholly free for the interpretative side of her art.

This young artiste is a musician in the narrow meaning of the word; she is also a poet. That she is the former was revealed at once in her admirable reading of Bach's prelude and fugue, while in her playing of the "Carnaval" she was romantically poetic. The capriciousness, the whimsicality, the tenderness, the brilliance, the dreaminess, of Schumann's music were expressed with the spontaneity of an improviser.

Such performers as Miss Schnitzer are not common, and it is not extravagant to say that she is, indeed, an extraordinary apparition in the world of pianists.

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WILKES-BARRE CHORUS GIVES FIRST CONCERT

MUSICAL ART SOCIETY MAKES ITS
DEBUT UNDER DIRECTION
OF MR. HANSEN.

Inclement Weather Fails to Dampen Ardor of
Members and Auditors—Interesting Programme
Presented—Organization Wins Public Favor.

WILKES-BARRE, PA., Dec. 17.—The Wilkes-Barre Musical Art Society made its début before the people of Wilkes-Barre last week. The evening was most unpleasant with rain, sleet and wind, and still a representative audience turned out. The chorus, under direction of Adolph Hansen, sang amazingly well, showing not only fine volume, blend and balance but a ready intelligence and effective sense of nuance.

The choral numbers *a cappella* were Praetorius's "Lo, How a Rose"; three Bohemian Christmas Carols, and Tschaikowski's Hymn to the Trinity. In all these the fidelity to the key was faithful. The accompanied numbers with organ were Schubert-Spicer's "Omnipotence" and Mozart's "Ave Verum."

All these were done remarkably well, although the work in rehearsal had been hastened. The flavor of the old music was relished as a luxury and the impression made upon music lovers and the community generally was a deep and lasting one.

The guarantee fund, though not overgenerous is still large enough to see the reasonable expenses met and the floating attendance at recitals will aid to this.

Mrs. Agnes Staberg of New York sang two numbers and also rendered the obbligato in the "Omnipotence." Organist John Shepherd played Guilmant's "Fackletanz"; two scenes from Nevin's Venetian Suite and Ferrara's "Reverie Trieste."

Altogether the Musical Art has caught on in the community and it shows signs of large life and usefulness. The enthusiasm of the chorus is matched by the enthusiasm of the community. The society will come together again the middle of January to take up the music of the second recital to be given about Easter.

WILL SING "ENOCH ARDEN."

Henry L. Mason Announces Eminent Artists in Interesting Work.

BOSTON, Dec. 17.—Henry L. Mason announces that Samuel Arthur King, of the University of London, and Edward Burlingame Hill will accept engagements for a performance of Tennyson's "Enoch Arden" with the accompanying music by Richard Strauss. They have given this unique work with distinct success at the St. Botolph and University Clubs and also in private.

Mr. King holds the positions of lecturer in English literature at Bryn Mawr and Wellesley Colleges. He has also given courses at the Johns Hopkins University and the University of California.

Mr. Hill was graduated from Harvard University in 1894 with highest honors in music. He has been a pupil in piano playing of B. J. Lang, Arthur Whiting, and Louis Breitner of Paris; in composition of the late J. K. Paine, F. F. Bullard and C. M. Widor of Paris. He is well-known as a composer and writer on musical topics

Noted Dutch Pianist and Vocalist Spending Season In This Country

Two artists of conspicuous ability and attainments among the many professional musicians before the American public this season, are Richard Hageman and his accomplished wife, Rosina Hageman-van Dyk, who arrived in this country early in October in the notable ship's company that included Karl Muck, Leoncavallo and other musical celebrities.



ROSINA HAGEMAN-VAN DYK

Mr. Hageman is a pianist of high rank. He studied for several years in Brussels with Arthur de Greef, the renowned Belgian pianist and piano pedagogue. At the age of sixteen he became accompanist at the Royal Opera in Amsterdam. Two years later he conducted a performance of Massenet's "Herodiade" there with such success that he was immediately engaged as a regular conductor, a position he occupied for four years. After removing to Paris he began coaching and accompanying on an extensive scale, his ability in both capacities meeting with ready recognition. Among the distinguished artists that have sought his services are such



RICHARD HAGEMAN

singers as Mme. Melba, Emma Nevada, Marie Brema, Raunay and Kutschera.

Mr. Hageman came to America for the first time last February as accompanist for Yvette Guilbert, with whom he has just concluded another tour. He will now have a short breathing-space till the middle of January, when he will join Cesar Thomson as accompanist for that eminent violinist on an extended tour.

Mrs. Hageman-van Dyk has been on the operatic stage for five years. Her voice is a brilliant and flexible soprano, which attracted much attention in Berlin on the occasion of her début as the *Queen* in Meyerbeer's "Les Huguenots." She has sung in almost all of the leading opera houses in Germany, besides being a regular member of the company at the Royal Opera in Amsterdam for two years. It is worthy of note that her repertoire embraces forty-two operas in all, including the high soprano rôles of all the Mozart operas in the original key.

Those who heard her at the recent concerts of the People's Symphony Concerts directed by Franz X. Arens, will be glad to have another opportunity on January 3, when she will be the soloist of Sam Franko's concert of old music in Carnegie Hall.

Henry T. Finck on the "Musical Revolution."

Not, perhaps, since music became an art has such a remarkable revolution occurred in it as that which is going on at this moment. Up to about a decade ago nearly all the music one could hear was made by singers, pianists, violinists, and players of other instruments requiring for their mastery years of patient practice, writes Henry T. Finck in the "Circle."

To-day there are in use hundreds of thousands of instruments which necessitate little or no practice on the part of those who use them, and which are at the same time marvels of modern mechanical ingenuity, marking a tremendous advance over the music boxes, hurdy-gurdys,

barrel organs, orchestrions and other mechanical instruments of the past.

The wide demand for them is indicated by the large and steadily increasing number of companies manufacturing them (there are over seventy manufacturers of piano players!), whose prosperity is further indicated by the large scale of their advertising in the newspapers and magazines.

The musical periodicals have special editorial departments devoted to these piano players and talking machines, and altogether this new departure in music presents one of the most curious and interesting aspects of modern civilization.

ASK AID TO BUILD ACADEMY OF MUSIC

DIRECTORS NEED \$70,000 MORE FOR
BROOKLYN'S PROPOSED
AUDITORIUM.

Million Dollar Building will be Erected for the Production of Operas and Concerts—Expect to Complete the Fund by January 1.

Brooklyn has just broken ground for an opera house of its own and has hung up a golden Christmas stocking for the last \$70,000 of the million-dollar fund to be completed before New Year's Day. The following is the letter of President Charles A. Schieren, of the new Academy of Music directors, sent broadcast this week to public-spirited citizens of the borough:

"After three years of arduous labor, the directors of the proposed new Brooklyn Academy of Music have succeeded in raising nearly \$930,000 from 980 bona fide subscribers. Ninety-one thousand dollars of these subscriptions are made conditional on the subscription of the entire amount, namely, \$1,000,000, by January 1 next. In order to raise the remaining \$70,000 within that time we need the cooperation of the people of Brooklyn, and we earnestly request the members of the Brooklyn Institute of Arts and Sciences to assist us in the endeavor to raise the balance of \$70,000 required to complete the subscription, and also to secure \$91,000 in conditional subscriptions.

"The success of this enterprise is of vital importance. Plans are now completed, ground has already been broken and the excavation is progressing rapidly. A contract has been entered into with a Brooklyn builder and we hope that the entire sum necessary will be raised by January 1. We are going on with the building and we hope to have it completed for the Fall season of 1907.

"It will be a happy day for Brooklyn when she has a building thoroughly equipped for the needs of a population of a million and a half of people. We therefore appeal to the members of the Institute to lend their aid in securing the necessary subscriptions to complete the work. We hope that the people are thoroughly impressed with the great necessity of having a suitable Academy, and will respond heartily to its cause."

"Musical America's" Growth.

Delbert L. Loomis, Boston, Mass.

DEAR MR. LOOMIS—I think my subscription is due about now, therefore please find my check for your valued paper, which gives so much valuable information. I do not want to be without it. The paper is all you represented it to me, only it seems to be growing every week, so that it is already becoming an important factor in our Musical America.

Wishing you all success, I am

Yours faithfully,

JACQUES HOFFMANN.

BOSTON, Dec. 12, 1906.

Minneapolis to Hear "The Messiah."

MINNEAPOLIS, Dec. 18.—Christmas evening the Philharmonic Club will give its annual performance of "The Messiah," with Reed Miller, tenor; Marie Stoddart, soprano; Mabelle Crawford Welpton, contralto, and Tom Daniel, basso, as soloists.

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THE N. Y. WORLD, Dec. 8:

All that has been said by the London critics of the present fulfillment and future promise of Francis Macmillen as a violinist was justified last night at Carnegie Hall when the young artist made his debut before a New York audience with the New York Symphony Orchestra.

Mr. Macmillen has already "arrived." He is the virtuoso. Whatever breadth of interpretation or depth of comprehension time may bring it will be only in the development of a temperament which is rare and satisfying.

Gifted with a personality which is poetic to the extreme but the beauty of youth. The slender figure, instinct with grace, the dark introspective eyes and waving brown hair should bring him the homage of a Paderewski.

His delicacy of coloring, his certainty of touch, the impetuosity of his bowing, which in the Paganini Concerto in D major was so amazingly shown, places him at once in the front ranks.

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NEW YORK, SATURDAY, DEC. 22, 1906.

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

MUSICAL AMERICA wishes its readers a very happy Christmas, and, while making due apologies to the shade of a favorite poet, hopes that for them

"The day may be filled with music,
 And the cares that infested the year
 May fold their tents like the Arabs
 And as silently disappear."

D'Indy recently produced some of his own works at a series of concerts in Berlin. He was warmly applauded. A few days later a copy of the New York "Independent" containing the French composer's contemptuous views of German musical taste. The "Evening Post" remarks pertinently: "If these remarks had become known a week sooner D'Indy would have been hissed instead of applauded," and then asks, "But now that he got applause, can he be consistently proud of it?"

England is amused over the attempt of a wealthy and eccentric resident of London to establish in Brighton a series of "Ladies' Smoking Concerts." The first of these took place the other day. It was stipulated on the tickets that "Ladies will not be admitted until they remove their hats, and they are particularly requested to smoke." Some of London's best artists were engaged to appear on this occasion. Let all fears as to the decadence of English social standards be quieted by the news that the box office receipts on this eventful day were \$4.86.

By determining to eliminate encores at the Manhattan Opera House, Signor Campanini, the able conductor, has taken steps to remove one of the most objectionable features of the opera. It is a well-known fact that singers—new singers especially—are in the habit of buying a hundred or more tickets for "judicious" distribution among their compatriots, who attend the opera and give the cue for the rousing ovations that so frequently interrupt the progress

of the production. The scheme is even further developed. There is a species of *chef de clique* who offers his services at a fixed sum, giving in return a certain amount of applause at the right time and place. Naturally this sort of thing interferes seriously with the enjoyment of the great mass of opera-goers. Signor Campanini's decision makes the clique useless, and merits the gratitude of the remainder of the audience.

those capable of appreciating the purest and noblest form of artistic expression.

Christmas affords a breathing space of a unique nature beneficial to everybody, and there are few entirely impervious to the levelling spirit of good fellowship that radiates from it. For the people of no other walk in life is the kindly attitude of mind that it generates more profitable than for those of the musical profession. "Pity 'tis, 'tis true" that no class can show a greater amount of jealousy among its members, a more pronounced tendency to depreciate the achievements of rivals.

An explanation is, however, not difficult to find. In the first place, the musical temperament is essentially keenly sensitive. Moreover, excellence in an art so intangible as music, in which the individuality of the interpreter is so important, must be, to a great extent, a relative matter. Hence it follows that the artist, dominated as he is, by intense subjectivity, is seldom capable of forming a just and well-poised estimate of his colleagues' attainments. Criticism, or even out-and-out denunciation, may not necessarily be prompted by jealousy, though that, unfortunately, is the only ground for it that suggests itself to the average spectator lacking in perspicacity.

At the same time, it must be admitted that musicians, as a class, do not display as much generosity towards one another as is compatible with a true desire for the welfare of their art. Their susceptibility to the opinion that most of their fellow-candidates for applause or pupils are, after all, charlatans, is too pronounced. If they would cultivate a more objective point of view in regard to the work of their colleagues, and a spirit more ready to admire the commendable features of it, they would assist effectively in raising the status of their profession.

THE OPERATIC WAR.
(From the New York "Evening Sun.")

There were some who said that it would be only a skirmish. But now it looks like a campaign. And the public of this city is watching the opera war with huge interest, which is natural, seeing that the lookers-on are those who will be the true gainers.

As for the forces engaged, it must be admitted that Mr. Hammerstein of Thirty-fourth street, has already established one highly interesting fact. It used to be said, and accepted, too, as gospel truth, that we had an opportunity to hear all the singers worth while that Europe contained. It was a sad thought. We could not help looking into the future. The available seemed to make up a very slender company. We suspected that, in grand opera at any rate, the rule that nobody was indispensable did not hold. * * * Well, what Mr. Hammerstein has proved, and we rise up and call him blessed for doing it, is that there are others—others, too, whom even the most habitual frequenters of the Metropolitan cannot afford to ignore. It would be like refusing to go to one picture gallery because you had been accustomed to another. Besides this town has, except in the case of two or three artists, a love for novelty. And, further, it doesn't like to think that it is missing anything. Hence it is that many of the inhabitants of the house of mirth have run the risk of having their coachmen lose their way west of Eighth avenue.

It is a good thing that the man with probably the most beautiful voice, who is not the finest singer in the world, should be pitted against the man who is probably the finest singer, if he has not the most beautiful voice. Such a duel would be the most entertaining feature of any operatic general engagement.

But the great thing is to have shown that there were others, that one shop has no monopoly, and, further, that there is no reason to fear the extinction of the race of singers. Still, leagues beyond these leagues there is more sea.

Independence and Justice Appreciated.
John C. Freund, Esq.:

Dear Sir.—Enclosed please find check for \$1 for my renewal. I always read your paper with great interest and appreciate the spirit of independence and justice which I find expressed therein. With best wishes for the continued success of MUSICAL AMERICA, I remain,

Yours faithfully,

MARTINUS VON GELDER.

West Philadelphia, Dec. 10, 1906.

PERSONALITIES.

RICCARDO STRACCIARI

Stracciari.—Riccardo Stracciari, the Italian baritone, who is one of the new members of the Metropolitan Opera Company this season, is a native of Bologna, where, after finishing his college education, he prepared himself for the lyric stage at the Bologna Conservatory. He made his first public appearance in a performance of Perosi's oratorio, "The Resurrection of Lazarus," in Florence. His débüt in opera took place soon after, in Bologna, in a production of Puccini's "La Bohème." He possesses an attractive stage appearance.

Spiering.—Mr. and Mrs. Theodore Spiering, of Berlin, announce the birth of a daughter, Wilma Ernestine.

Nordica.—Lillian Nordica is said to be one of the wealthiest singers before the public, her yearly income averaging \$60,000. She owns a great deal of property.

Price.—MUSICAL AMERICA has just received a letter from Trier, describing the favorable impression made by Estella K. Price, an American girl, in the title rôle of "Carmen."

Peppercorn.—Gertrude Peppercorn, the young English pianiste, who is to make a second tour of America, after Christmas, will shortly marry a Londoner named Aumonier.

Hamlin.—George Hamlin, the American tenor, who has been singing abroad this season, will sail for this country late this month. His first American appearance will be in Cleveland on January 10.

Baughan.—Edward Algernon Baughan, the distinguished English critic, says, in his latest volume of essays, that if he were a composer he would rather write a simple song that said something and said it beautifully, than half the symphonic poems of to-day.

Donalds.—Pauline Donalds, the young Canadian soprano, who has won the favorable verdict of patrons of the Manhattan Opera House by her singing of the rôles of *Marguerite* and *Zerlina*, is said to have received a fee of \$3,300 for her concert in Montreal, her native city, last month.

Szumowska.—Antoinette Szumowska, the Polish pianiste, who will frequently be heard again this season both in recital and as a member of the Adamowski Trio, is a graduate of the University of Warsaw. Her principal piano teacher was Paderewski.

Garden.—Mary Garden, the American soprano, is one of the most popular artistes in Paris. Her engagement at the Opéra Comique ends this month, but numerous engagements to appear at private soirees will probably keep her in the French capital during the remainder of the season. She is a young woman of personal beauty and charm.

Gilchrist.—It will be interesting to the friends of Dr. W. W. Gilchrist, of Philadelphia, a musician who has done much to further the cause of music in America, to learn that Dr. Saint-Saëns, together with Carl Reinecke and Theodore Thomas, composed the committee that awarded the Thousand Dollar Prize to Dr. Gilchrist for a choral composition sung at the Cincinnati Festival some twenty years ago. Dr. Saint-Saëns referred to this fact during his recent visit to Philadelphia.

Music Should Not be Treated as a Luxury, Declares Dr. Frank E. Rix

Superintendent of New York Public Schools Pleads for More Interest in Subject.

"The trouble with music in the New York schools is that its true importance is not realized by the public, and therefore not enough time has been given to it," said Dr. Frank E. Rix, superintendent of music in the public schools, to a representative of *MUSICAL AMERICA*.

"People are inclined to treat it as a luxury and as of but slight educational value. On the contrary, there is no subject in the curriculum so important. It makes use of all the faculties—and more—that the other subjects exercise. Accuracy, judgment, concentration, the instant correlation of thought and action, self control, will power—these are some of the qualities brought into play and developed by the study of music.

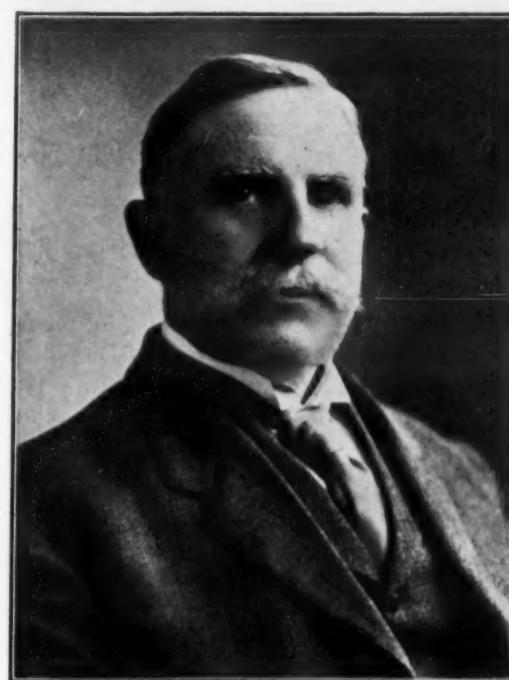
"Music is the only subject in which you can do no 'faking.' You can 'fake' a problem in mathematics, but when it comes to singing certain tones on a certain instant, you are, as I often tell the children, if not absolutely right, altogether wrong.

"Of course we work under great, inexpressibly great difficulties which would in part be done away with if the public would take more interest in the matter. The first is that of time. Considering that but one hour a week is devoted to the subject—only ten minutes a day—the results are nothing short of marvellous.

"The second great difficulty is that there are only fifty special teachers of music appointed, that means one for every 250 regular teachers. It is true that the ordinary public school teacher is very ignorant of music, but fortunately to be a good teacher of sight singing does not require musicianship. These women are all trained teachers and with the instruction that they receive from the supervisors are able to do excellent work.

"What we do for the children is nowhere more marked than in the lower East Side. When they first come to school their voices are harsh, raucous, full of adenoids, tonsils and anything else you can think of.

"They have lived all their lives in damp, dark cellars, stayed up late at night, shouted themselves hoarse on the streets—in short they are in awful shape. Within two years you should hear the sweet, lovely tone of these same children. I tell you it is wonderful. And not only has this training an effect upon the mental and



DR. FRANK E. RIX
Superintendent of Music in the Public Schools
of New York City

moral calibre of the child, but upon the physical side as well, for the breathing and carriage are improved.

"As far as acquainting the children with good music is concerned, a repertoire of about one hundred songs should be the possession of each of them when he graduates.

"I am now organizing a number of glee clubs, consisting of 100 to 150 pupils of about five or six hundred schools. Of course this work is outside their regular course. The gain in musical training and in enlisting their interest and that of their parents will be incalculable.

"An idea of what a combined chorus of these clubs will be may be gained from the chorus which took part in the recent performance of the "Children's Crusade," and which achieved such results after a training of only two months.

"In a letter which I received this week, a principal in one of the schools says about the singing in the "Children's Crusade":

"I feel it is a great thing for the children to be permitted to take part in such a performance and to study such a noble work. Its effect upon their general culture, its widening effect upon their vision, of the beauty of art, its power to develop their resources, make it seem to me of more benefit to them than a term's work in the three Rs."

BRAVE SNOW STORM TO HEAR ROSENTHAL

Montreal's Cold Reception to Pianist Turns into Warm Appreciation at Concert.

MONTREAL, Dec. 17.—Moriz Rosenthal, the wizard pianist, was last week treated to one of Canada's good old-fashioned snow storms. Snow fell in heavy flakes during the whole day, making the roads difficult for all kinds of traffic. Consequently, Stanley Hall was not so crowded as would have been the case otherwise, when the eminent virtuoso stepped on the platform and opened his recital with Beethoven's Sonata, op. 109. Chopin's Sonata, op. 58, was the next number, followed by four compositions of the same author, and others by Schubert, Henselt and Rosenthal.

The audience although seemingly disposed to be cold, was stirred to enthusiasm by the performance of the Scherzo, and still more so by the Finale of the Chopin Sonata, which was loudly applauded. The Chopin Scherzo in B flat minor was another notable achievement of the great pianist. Rosenthal's prodigious technique was exhibited in the Chopin Waltz, arranged as a study in thirds by Rosenthal. The concert had a whirlwind finish with the virtuoso's Humoreske and Fugato on themes by Strauss. Several encores were required.

'FRISCO SOCIETY'S OPENING CONCERT

Loring Club under Mr. Stadtfield Begins its Thirteenth Season with Fine Prospects.

SAN FRANCISCO, Dec. 17.—During the past few months the Loring Club has been rehearsing the work for the first concert of its thirtieth season, which took place Tuesday evening at Calvary Church.

A programme of unusual interest to music lovers had been prepared, the outstanding feature perhaps being "Die Gralsfeier," from "Parsifal." Another work, very different, and yet one which made a deep impression on the audience, was Kern's setting of "The Minstrel" for male voice chorus and incidental soprano solo with full accompaniment.

The modern English school of composers for male voices was represented by Edward German's "O Peaceful Night." The programme included other compositions by Reinthaler, Dudley Buck and Koschat—this list of composers showing that the club by no means confines its study to any one class of music.

The soprano soloist was Helen Heath. The piano accompaniments were in the hands of Frederick Maurer, Jr., while Marshall Giselman acted as organist; the concert being under the direction of Mr. Stadtfield, the club director.

The thirtieth season of the Loring Club opens most auspiciously as regards the membership, and the work as planned for the season promises a series of most attractive concerts.

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Patrice.—"Why, if you were furnishing the music, she'd not only face it, but she'd make faces at it!"—Morning Telegraph.

GABRILOWITSCH'S TOUR.

Planist is Winning New Laurels on Pacific Coast.

SAN FRANCISCO, Dec. 17.—Ossip Gabrilowitsch is now filling his engagements on the Pacific Coast and is adding new triumphs to his already long record. On his way here he played in Detroit, Colorado Springs and Portland, Ore., giving unalloyed pleasure to packed houses.

The notices of the critics and expressions of the public have been unanimous in their praise of this great pianist; his intellectual and emotional powers have created a deep impression; his poise, his manliness and his charm have captivated his hearers.

Gabrilowitsch is playing in San Francisco, Los Angeles, Oakland, Santa Barbara and other cities, and will leave the Coast in time to reach New York for his appearance with the New York Philharmonic Society on January 4 and 5, stopping on the way at Denver to fill an engagement there.

Arthur Mees Conducted the Orpheus.

In the account of the Newark Orpheus Club concert, printed in this paper last week, the name of Arthur Mees, director, was unintentionally omitted. Mr. Mees has done a great work with the choral societies in New York, Newark and other Eastern cities and *MUSICAL AMERICA* regrets that the credit due him on this occasion is so tardily recorded.

Edward Johnson's Activity.

Edward Johnson, the popular American tenor, who has had an unusually busy season since his return from Europe on October 1, will appear as soloist to-morrow and Tuesday in New York and on Thursday and Friday in Toronto.

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EMMA EAMES GIVES RECITAL IN CHICAGO

MANY MUSIC LOVERS GATHER TO HEAR OPERATIC SOPRANO IN ORCHESTRA HALL.

Programme Ranges From Gluck to Richard Strauss and Giordani—Voice Somewhat Cold and Unemotional but of Impressive Power and Purity.

CHICAGO, Dec. 15.—With plumes waving high above her head and with her stately, impressive stage presence, there was a suggestion of an ideal *Brünnhilde*—such as an artist might imagine—about Mme. Emma Eames when she took her place on the stage at Orchestra Hall on Sunday afternoon. The auditorium was almost filled with those who gathered to hear the song recital of the popular operatic star and it was a well-pleased audience.

Mme. Eames began with an aria from Gluck's opera, "Armide," which was followed by "Caro mio ben," by Giordani, and "Cherry Ripe," by Horn. The second group began with two Schubert *Lieder*, "Gretchen am Spinnrade" and "Auf dem Wasser zu singen." She gave an excellent reading of "Zuneigung," by Richard Strauss, the song being repeated by popular request. Dvorak's "Als die alte Mutter" was also repeated, although some of the requisite warmth of feeling was absent.

Schubert's "Who is Sylvia" began the third group, and was followed by Horatio Parker's "Love in May," which was given such an effective interpretation that it had to be repeated, and Henschel's "Spring."

Upon her final appearance Mme. Eames devoted herself to settings of French words, including Liszt's "Comment disaient-ils." Obeying what seems to be an unwritten law in the realm of the prima donna, she gave "The Year's at the Spring" for a final encore, without which a recital, nowadays, would hardly be complete.

In the first numbers, especially, a lack of emotion, an approach to coldness, was noticeable. As the singer warmed to her work there was a great gain in this regard, but there were some of the later songs in which merely the voice itself and not the value of the interpretation was depended upon for effect. The power and volume of this voice seemed to come more prominently to notice than ever before, while the enunciation was remarkably clear at all times.

To Conduct Oratorio in Friar's Garb.

The Rev. Dr. P. Hartmann von an der Lan Hochbrun will appear in his own oratorio, "St. Peter," which will be produced for the first time in America at Carnegie Hall on the evening of January 13, 1907. There will be a large orchestra and chorus, and Father Hartmann will himself conduct in friar's garb.

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MISS DOUGLAS WINS FAVOR IN CONCERTS

Former Philadelphia Church Singer Continues Her Career Along Ambitious Lines.

Jeanette Douglas, an accomplished pupil of E. Presson Miller, has met with great favor since she entered the concert field. She is a native of Pennsylvania and



JEANETTE DOUGLAS

Pupil of E. Presson Miller Who is Appearing with Success in Concerts

from being a successful church singer in one of the most prominent churches in Philadelphia she has been appearing in concerts in New York and elsewhere.

Two years ago she organized a concert company, headed by herself, and toured the country, delighting her audiences everywhere. Her voice is a lyric soprano with dramatic tendencies and an exceptionally brilliant high register. The quality is clear and bell like and of considerable power.

Miss Douglas is an earnest and enthusiastic student, and she devotes much of her spare time to enlarging her repertoire under Mr. Miller's direction.

Grace Davis Returns Home.

Reports of Grace Davis's successes in the West maintain their tenor of excellence. That her audiences have been more than pleased with the charming singer is evident from the fact, if from nothing else, that she has booked a gratifying number of return engagements. During the past week she sang in New Philadelphia, Cleveland and Wooster, O., to audiences no less enthusiastic than those to which she has sung in other cities of her present tour. Miss Davis returned to New York on Sunday.

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FROM BEYOND THE SEAS

A music drama on Sienkiewicz's popular novel "Quo Vadis" has been written by Felix Nowowiejsky of Berlin, and will be presented at Lemberg, Warsaw and other cities of Russia. * * *

The programme of the opera season at Lisbon shows the following: "Hamlet," "La Damnation de Faust," "Fedora," "Mefistofele," Charpentier's "Louise," "Faust," "Romeo et Juliette," "Rigoletto," "Otello," "Don Carlos," "Samson et Dalila," "Tannhäuser," "Lohengrin," "Iris," "Les Huguenots," "Le Prophète," "La Tosca," Rubinstein's "Le Démon," "La Bohème," "Cavalleria Rusticana," Arroyo's "Amor e Perdizone" and Orefice's "Chopin." * * *

Rubinstein's almost forgotten opera, "Nero," was revived in St. Petersburg last week, but was received with little enthusiasm. * * *

"Thérèse," the as yet incomplete three-act opera by Massenet, is to be one of the novelties of the Monte Carlo season. The cast will include Lucy Arbell, Mr. Clement and Mr. Dufranne. Other works which will have their premiere at the famous resort are Bruneau's "Nais Micoulin," with Graudien, Saleza and Renaud, and Leroux's "Theodora," in which both Renaud and Rousselière will appear. * * *

PALMER PUPILS GIVE RECITAL IN BOSTON

Difficult Programme Well Rendered by Lillian Salmon and Norma Drexel.

BOSTON, Dec. 17.—Not always is a pupils' recital so successful or of such intrinsic worth as that given on Wednesday of last week by Lillian Salmon and Norma Drexel. Their teacher, Miss Palmer, has every reason to feel gratified, as they interpreted a difficult and lengthy programme in a manner that left no doubt of their talent or the excellent training they have received.

Of particular merit was their singing of the "Sul Aria" from Mozart's "Le Nozze di Figaro," a duet for two sopranos with orchestral accompaniment. Miss Salmon's performance of the scene and aria from "Faust," "Ah! Je ris de me voir si belle," won her enthusiastic applause and several recalls. Miss Drexel's "Chanson de Florian" was charming. Waltz songs by Ardit were given by each of the singers with like success. Other numbers that proved pleasing to the audience were Nevin's "I Sing to My Love, the Rose"; Tosti's "Les Filles de Cadix," "Bonjour, Suzon," by Pessard, and a "Barcarolle" by Godard.

The piano accompaniments were supplied by Miss Palmer, the orchestra was conducted by Henry G. Blaisdell.

ELLEN BEACH YAW PLEASES BUFFALO

Soprano With Phenomenal Range Given Cordial Reception at Concert in Convention Hall.

BUFFALO, Dec. 17.—Ellen Beach Yaw and her concert company, consisting of Maximilian Dick, violinist, and Georgiella Lay, pianiste, gave an enjoyable concert in Convention Hall last week.

Miss Yaw's voice is a light, bird-like soprano, even, smooth, alike in all its registers and under splendid control. Her enunciation and phrasing are particularly good.

Her programme on this occasion included the "Bell Song" from "Lakme," the mad scene from "Lucia," songs by Saint-Saëns, Brahms and Hook, and "Thou Brilliant Bird," from the "Pearl of Brazil." In the last mentioned and the "Lucia" number, the flute obligatos were played sympathetically by Mr. Dillaway of this city.

The warmth of Miss Yaw's reception proved that she had many friends in the audience, but it was no less evident that by the merit of her work she won those of her hearers who did not know her, and were sitting in critical judgment. She was recalled after every number and many encores were demanded.

Mr. Dick showed command of a good tone and facile execution.

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SOLOIST APPEARS IN HER WINTER WRAPS

SEQUEL TO SERIES OF MISHAPS BEFORE THE LONDON, ONT., ORATORIO CONCERT.

Mrs. Elizabeth Walker Arrives Just in Time to Sing Her First Solo After Many Delays—Artistic Performance by William Lavin.

LONDON, ONT., Dec. 13.—Handel's "Messiah" was sung last night by the London Oratorio Society, and barring a few mishaps in the preliminary arrangements, the concert was one of the most interesting ever heard in this city.

Frieda Stender, who was engaged as one of the soloists, telegraphed from Syracuse, N. Y., that she had been taken seriously ill. Heroic measures were taken to secure a substitute. At nine o'clock Tuesday morning Mrs. Elizabeth Walker, of Jackson, Mich., consented to come at an hour's notice. Misfortunes never come singly. Two freight trains decided to make matters more interesting by colliding just beyond Hyde Park, blocking Mrs. Jackson's train, so near and yet so far from the city. It was then that a member of the First Methodist Church came to the rescue with one of his swiftest horses. But even on the way to the city the mischievous imps of circumstance must needs play more pranks. The occupants of the cutter were upset and rolled down a steep embankment. Before eight o'clock the church was crowded to the doors and the concert began, although the soprano had not yet arrived.

Mrs. Walker arrived just in time to sing her first solo. She came in directly from her drive, still wearing her heavy wraps, and smiling, unruffled and not showing any signs of the wearisome day of travel and the hardships through which she had passed. There was hearty applause, which she acknowledged with bows and smiles, as she was removing her heavy coat. She was ready in a minute to go on with her work, and before she had sung a note had won the good-will of everyone.

The tragic pathos of "He is Despised" was most sympathetically interpreted. William Lavin, the tenor, was heard last April in "The Creation" by many, who looked forward with pleasure to hearing him again in "The Messiah." He sings sacred music with a reverence that makes applause seem almost sacrilege. No more dramatic tenor has been heard in London. Many musical people have expressed the wish that he could return again in song recital.

The other soloists were William Howland, basso, and Pearl Ellar, contralto. The singers were under the capable direction of A. D. Jordon.

Miss Stender to Sing for Charity.

Frieda Stender, the lyric soprano, and Raphael Kellert, the violinist, will give a concert in the City Opera House, Mount Vernon, N. Y., January 15. A portion of the proceeds of this event will be turned over to the Mount Vernon Day Nursery.

Charles Dalmore's Opinion of "Musical America"

I think MUSICAL AMERICA is simply fine. It is so artistic. Before I was a singer I was professor in the Boulogne Conservatory, and I realize the need of a musically paper such as this. The first thing I did when I came to America was to subscribe for it.

Germaine Schnitzer Makes Deep Impression at New York Debut



GERMAINE SCHNITZER

Brilliant Young Austrian Pianiste Who Has Just Begun Her First Tour of This Country in an Auspicious Manner

Germaine Schnitzer, the young Austrian pianiste, who has studied with Marmontel at the Paris Conservatoire, Emil Sauer in Vienna and Raoul Pugno in Paris, made her first appearance in New York in a recital at Mendelssohn Hall on Tuesday afternoon. She was greeted by an audience that included many prominent musical people, who were not slow to realize that they were making the acquaintance of a talent of an unusual order.

The largest work on the programme was Schumann's "Carnaval," which followed Liszt's arrangement of Bach's prelude and fugue in A minor. The other numbers were the "Bénédiction de Dieu dans la Solitude" from Liszt's "Harmonies Poétiques et Religieuses," the ballade in A flat, the étude in A minor, opus 25, No. 11, and the second of the "Trois Nouvelles études" by Chopin, Fischhoff's transcription of the ballet music from Schubert's "Rosamunde," a toccata by Saint-Saëns and the Schubert-Taussig "Marche Militaire."

Keenly musical sensibilities and a wealth of imagination are hers. At times she gives too loose rein to her natural impulses, so that her readings show lack of proper adjustment; but at others, she exhibits an unexpected degree of poise. Her present attainments promise her a position among the most eminent interpreters of pianoforte literature when she acquires the maturity of conception that only time and experience can bring. As it is, she is one of the most interesting young artists that have been heard in New York in many a day.

Technically, she has splendid assets.

finely developed finger velocity and pleasing tone qualities, especially in pianissimo passages, in which she uses a delightfully feathery touch. Her singing-tone is warm, resonant and expressive. Occasionally her pedalling was not judicious on Tuesday, which marred certain otherwise beautiful effects.

While revealing an unmistakable attitude of reverence towards the composers whose works she presented she demonstrated that she has a strongly individual conception of their ideas and must express it in an individual manner. This was evident in her playing of Schumann's "Carnaval" especially. Many things she did in it would probably make wiseacres shake their heads, but she invested this much-played and more played-at composition with a poetic charm that no listener could resist. Chopin's so-called "Wintry Wind" étude was given with a broad sweep and digital dexterity and accuracy that made it one of the best features of the recital, and the familiar "Marche Militaire" was imposing in its breadth and brilliancy.

Press comments:

"She came without the loud trumpetings which usually herald foreign artists or those of native birth who have gone abroad for a foreign hallmark, and her success was for that reason all the more emphatic and convincing."—New York Daily Tribune.

"She has unquestionably a positive musical temperament and a strong individuality; and when she has emerged from the period of youthful stress and acquired a greater poise they ought to make her an artist of distinguished power."—New York Times.

"She has a superb tone, big, sonorous, rich and wide in range. She did not once make the piano sound ugly, though she worked the fullness of its thunders."—New York Sun.

TO OPEN COURSE FOR VOCAL INSTRUCTORS

NOVEL IDEA ADOPTED BY THE NATIONAL ASSOCIATION OF TEACHERS.

Organization Decides on By-Laws at Its Meeting Last Friday, and New Members, Max Wertheim and Frank de Rialp Admitted.

At a meeting of the National Association of Teachers of Singing, held on Friday of last week, the by-laws, the work of Arthur de Guichard, of Providence, R. I., were proposed and adopted. Two new members were also admitted, Max Wertheim and Frank de Rialp, well remembered from the Mapleton Opera, who commended highly the aims and purposes of the organization.

It has been decided to open a teachers' course in January, 1907, to prepare teachers for the June examination of the association. To this no pupils will be admitted. The course, which is being given for those teachers who wish to freshen their memory of fundamentals, will be carried on confidentially and will cover the whole ground of voice culture. It will prepare for the teachers' certificate, which will be equivalent to the State license for vocal teaching after the law shall have been passed.

For those teachers who live at a distance, the course will be given through the mails. The founders of the society will be the first to take the examinations, to assure the public of the validity of the intentions of the association. Furthermore, the association will be glad to accept suggestions from the public as to the personnel of the board of examiners.

The question, "Of what shall the examinations consist," is at present being considered. They will probably be conducted on the following lines: 1, A brief description of the vocal apparatus; 2, open criticism on voices; 3, demonstration of work done by pupils; 4, giving lessons before examining board.

William Bauer Plays in Concert.

HALIFAX, N. S., Dec. 17.—Music lovers who braved the rain to attend the second recital in Max Weil's "artists' course of concerts" did not regret their hardihood. Messrs. Bayard Haddock, basso, and William Bauer, pianist, proved a strong combination, and the audience, which enthusiastically encored every number again and again, appreciated the treat none the less heartily, because it was the production of purely local talent. William Bauer is an artist of merit. He accompanies with marked skill and his solos were very cleverly executed.

Anthony with New York Philharmonic.

At the concert of the New York Philharmonic Society, under Wassily Safonoff, on January 8, the soloists will be Mme. Nordica and Charles P. Anthony. Mr. Anthony will render the first movement of Tchaikowsky's concerto in B flat minor, for piano, and the Hungarian Fantasie of Liszt.

George Hamlin Pleases Grand Duke.

BADEN-BADEN, Dec. 16.—George Hamlin, the tenor, who sang with the Baden Orchestra the early part of this month, made a decided success. The Grand Duke and Duchess of Baden were there and after the concert congratulated him in flattering terms.

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FROM PALESTRINA TO EDWARD MACDOWELL

INTERESTING PROGRAMME GIVEN BY THE MUSICAL ART SOCIETY.

David MANNES Plays His Own Arrangement of Locatelli's F Minor Sonata for Solo Violin, String Orchestra, Harp and Organ.

The Musical Art Society, on a stage decked with Christmas green, gave the first concert of its fourteenth season at Carnegie Hall on Thursday evening of last week. The programme, which began with Palestrina and ended with MacDowell, included two old French Christmas songs harmonized by Gevaert.

To hear unaccompanied human voices in *a cappella* music, old or new, is a privilege all too rare. To hear a choir sing this music with such purity of tone and intonation, such delicate shading, and such expressiveness as characterize the singing of the Musical Art Society is one of the especial delights of the musical season in New York.

On the programme chosen for this occasion was much music of the most exalted beauty. First on the list came the "Ave Regina" by Palestrina. An elaborate "Kyrie" by Benevoli followed, and then came the two enchanting French Christmas songs, the second of which was demanded. The other gems of the concert were Verdi's "Laudi alla Vergine Maria," in which the aged Italian composer, with exquisite insight and responsiveness, set for women's voices Bernard's apostrophe to the Virgin Mary from the last canto of Dante's "Paradiso"; and Brahms's wonderful "Dirge of Dathula" after Ossian. Besides the choral numbers, an arrangement by David Mannes for solo violin, string orchestra, harp, and organ, of Locatelli's F minor sonata was presented. The solo part was played by Mr. Mannes himself in a serious and musicianly style.

QUAKERS ENJOY RECITAL.

Domenico Bove and Florence Hinkle Entertain Large Audience.

PHILADELPHIA, Dec. 17.—An interesting recital was given in Griffith Hall, last week, by Domenico Antonio Bove, violinist, assisted by Florence Hinkle, soprano, and was attended by a large audience. Bove is a local "discovery" who has displayed wonderful natural talent, which has been developed by local teachers. His programme included Wieniawski's "Airs Russes" and "Legende," Sarasate's "Ziegner Wiesen," Dvorak's "Humoreske," Godard's "Adagio Pathetique," Hubay's "Zephyr" and Vieuxtemp's "Fantasie Caprice."

Florence Hinkle, whose pure, sweet, well-trained voice always secures a warm welcome from a Philadelphia audience, sang Weber's "Wie Trahte mir der Schlummer," from "Der Freischütz," Van der Stucken's "Come With Me in the Summer Night," Grieg's "Cradle Song," and Woodman's "Open Secret." These were all given in a delightfully finished and sympathetic manner and drew insistent demands for encores.

Mrs. Edith Mahon accompanied on the piano with her usual musicianly skill. The recital was a pronounced success.

MR. HENRY W. SAVAGE Announces

An Appeal to American Vocal Teachers

St. Louis Instructor Hopes for Great Reform in Crusade Against Quacks.

By Marie Pernet McCarty.

The National Association of Teachers of Singing, if conducted with the ideal aims proposed at its inception, and there is no valid reason why it should not be, merits high rank among the schemes of reform for the remedy of abuses inflicted upon a helpless and confiding public.

We are all more or less aware of the shameful conditions existing in the domain of vocal training; of the fake-ism and charlatanism masquerading under the guise of voice culture. None is more cognizant of the extent of the evil than the writer, and none, therefore, more willing and ready to do battle in the growing crusade against it. Having become allied with the association, she desires to do her utmost to further and advance its righteous interests. Prolonged and strenuous will be the conflict with the incompetents whose numbers are greatly in excess of the legitimate instructors.

Unfortunately the rankest fake-ism is by no means confined to the obscure exponents who impart the art of singing in insignificant towns and villages. On the contrary, the great centres of population afford the best opportunities for the pursuit of the bold and unscrupulous practices palmed off under the name of vocal instruction, and I have no hesitancy in asserting that some of the foremost representatives of the profession may be found among them.

Now, what is the reason that so many of our public singers are deficient in all that actually constitutes fine singing? What has become of the musical qualities, the power, the sweetness, the ease of the songsters of bygone days. Was nature bountiful to them and niggardly to their descendants? No! The superiority of their voices was achieved by the superiority of their training.

The Association of Teachers of Singing is the banner-bearer of honest principles and fair dealing, and we feel assured that all lovers of *il bel canto*, as well as a great, generous, appreciative public will rally in masses to its support with words of cheer and more substantial encouragement. It is doing yeoman's service in restoring that most beneficent of all arts, the art of singing, to its rightful place, from

TRENTON SOCIETY HEARD IN CONCERT

Women's Chorus of Monday Musical Club Reflects Credit on Its Conductor Paul Ambrose.

TRENTON, N. J., Dec. 17.—The first subscription concert of the Monday Musical Club given at Association Hall on Friday last was a success from every point of view.

The work of the women's chorus, under Paul Ambrose, showed the careful training which this organization has received. While Chaminade's "Evening Prayer in Brittany" and Barnby's "Christmas Song" were sung with fine tonal effects, the best



MARIE PERNET McCARTY

One of the Leaders in the Movement Against Fake Singing Teachers

which ignorance, greed or moral laxity had dethroned it.

An appeal comes from an adherent in Sherman, Tex., to this effect: "I want to be a member of the association. I am ready to submit to the examination, and if I am not up to the standard demanded or required, I will study until I reach it." May these appreciative sentiments be an inducement to all sympathizers to imitate a most worthy example. Even though backward and deficient in many respects, their eagerness to attain the high standard required will prove their sincerity and straightforwardness.

If I have succeeded in impressing earnest, progressive instructors in voice-building with the enthusiasm animating and inspiring the members of the association, this article will not have been written in vain, and many beautiful and precious voices will hereafter be rescued from impending disaster.

And in the train of success attending the results of this association, America may yet create for herself an enviable leadership in the world of art—second to none.

St. Louis, Mo., Dec. 17, 1906.

work of the evening was done in Wagner's "Dreams" and Elgar's "Fly, Singing Bird." Two of Mr. Ambrose's compositions, "Stay at Home, My Heart," and "The Dusk Witch," were also well received.

A delightful little unaccompanied number, "Cradle Song of the Virgin," by Cornelius, arranged by Damrosch, was given most effectively.

Harry Luckstone, baritone, rendered the "Prologue" from "Pagliacci" in good style despite a severe cold from which he was suffering, and he also contributed Arne's "Plague of Love" and "A Little Irish Girl," by Lohr, to the satisfaction of his hearers. John Witzemann, violinist, won a pronounced success by his playing of the Nardini sonata in D. In Leonard's "Fantasie Militaire" he had full opportunity to display his noteworthy virtuosity.

The audience was large and manifestly well pleased with the entire programme.

RUSSIAN MUSIC FOR PITTSBURG SOCIETY

ALVAH GLOVER SALMON LECTURES BEFORE THE TUESDAY MUSICAL CLUB.

Also Presents an Interesting Programme of Piano Numbers, Illustrating His Talk on Celebrated Composers—Most Successful Session this Year.

PITTSBURG, Dec. 17.—Alvah Glover Salmon of Boston appeared before the members of the Tuesday Musical Club last week as a lecturer and pianist. The meeting was the largest, and in many ways, the most successful that has been held by the organization.

Mr. Salmon's programme contained Glinka's Fugue, Scriabine's Etude, Rimsky-Korsakoff's Romance, Rebikoff's "Devil's Dance," Arensky's "Consolation," Moussorgsky's "Capriccio," the Ivanoff sonata, Glazounoff's Prelude, Cui's Impromptu, Borodin's "Au Couvent" and numbers of Grodsky, Balakireff, Wrangell, Stakowsky-Ossipoff, Rachmaninoff, and Liadoff.

An interesting feature of the presentation was the lecture given by Mr. Salmon on Russian music. For nearly an hour he held his auditors' attention with an illuminative discourse on the music and compositions introduced in his programme. The club members were most cordial in their reception of the pianist. His playing proved to be of unusual interest.

MUSICIANS THANK SEMBRICH.

Orchestra Gives Her Album to Express Its Appreciation of Fund.

After the mad scene of the third act of "Lucia di Lammermoor" at the Metropolitan on Wednesday night of last week, Mme. Sembrich was called before the curtain several times. It was noticed that the players in the orchestra joined in the applause. When she was about to disappear for the last time Gustave Stechert of the opera house orchestra appeared on the stage bearing an album. He was accompanied by Otto Rothmeyer, who had in his hands a large bouquet of American Beauties and white chrysanthemums.

"I desire to present to Mme. Sembrich as a slight expression of our gratitude for her spontaneous kindness in raising the money to buy new instruments for the orchestra," said Mr. Rothmeyer, "this memorial and these flowers. They are a very small symbol of all the thankfulness we feel."

This was the orchestra's way of thanking Mme. Sembrich for the \$10,000 fund she raised for them at a song recital at Carnegie Hall in May last.

Petschnikoff Triumphs in the West.

Alexander Petschnikoff, the Russian violinist, played in the West during the last three weeks with great success. The Chicago critics have written columns about his marvelous interpretations, tonal finish and superb bowing in playing the Tchaikowsky Concerto, placing him in the front ranks of modern violinists. He has been re-engaged in almost every city he appeared, such as Chicago, Milwaukee and Detroit.

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" 31st (week)	Cleveland, O.	" 11th-12th-13th	St. Paul, Minn.	" 7th-8th-9th	Portland, Ore.	" 3rd	Decatur, Ill.
Jan. 7th	Akron, O.	" 14th-15th-16th	Minneapolis, Minn.	" 11th-12th-13th	San Francisco, Cal.	" 4th	Columbus, O.
" 8th	Youngstown, O.	" 18th-19th	Winnipeg, Man.	" 14th-15th-16th	Oakland, Cal.	" 5th	Ft. Wayne, Ind.
" 9th	Wheeling, W. Va.	" 20th	Grand Forks, N. D.	" 18th	Ogden, Utah.	" 6th	Grand Rapids, Mich.
" 10th	Springfield, O.	" 21st	Fargo, N. D.	" 19th-20th	Salt Lake City, Utah.	" 8th-9th-10th	Detroit, Mich.
" 11th-12th	Indianapolis, Ind.	" 23rd	Butte, Mont.	" 21st-22nd-23rd	Denver, Colo.	" 11th-12th-13th	Toronto, Canada.
" 13th (week)	St. Louis, Mo.	" 25th-26th	Spokane, Wash.	" 25th	Lincoln, Neb.	" 15th-16th-17th	Buffalo, N. Y.
" 21st (week)	Chicago, Ill.	" 27th	Tacoma, Wash.	" 26th	Souix City, Iowa.	" 18th	Syracuse, N. Y.
" 28th (week)	Chicago, Ill.	" 28th-Mar. 1st-2nd	Seattle, Wash.	" 27th	Omaha, Neb.	" 19th-20th	Rochester, N. Y.
Feb. 3d-4th-5th-6th	Milwaukee, Wis.	Mar. 4th	Vancouver, B. C.	" 28th-29th-30th	Kansas City, Mo.	" 22nd (week)	Pittsburg, Pa.
" 7th	LaCrosse, Wis.	5th	Victoria, B. C.	Apr. 1st	St. Joseph Mo.		

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FLORENCE EASTON (from London).
ETHEL HUSTON (from Paris).
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His Masterly Interpretative Powers and Phenomenal Technical Facilities Excite Equal Admiration—Eclectic Taste in Programme-Making.

BOSTON, Dec. 15.—Last Saturday, in Symphony Hall, Moriz Rosenthal gave (according to the announcements) his only recital in Boston during his current tour.

The programme was made up of Beethoven's sonata in E major, op. 109, Chopin's sonata in B minor, the same composer's berceuse, scherzo in B flat minor and waltz in D flat (arranged by the pianist), a "Moment Musical" by Schubert, a nocturne by Henselt and his own "Papillons" and "Humoreske and Fugato on Themes" by Johann Strauss. Two etudes were also included in the Chopin group.

Throughout, Rosenthal was eloquent, with a varied and scrupulously adjusted eloquence. His analytic faculty designed and proportioned the Beethoven sonata from the broadest contour to the smallest arabesque; it followed each large mood and each momentary fancy. In the playing of Chopin's sonata there were similar insight and emotional response side by side with similar command and adjustment of expression. The "Moment Musical" was the consummate instance in the whole recital of the delicate and well-balanced fusion of all essential things.

Rosenthal's marvellous finger dexterity, as displayed in his arrangement in double thirds of the Chopin waltz and his closing transcription, seemed almost weird to his hearers, but his is far more than a merely mechanical conquest of the technique of the piano. He has made his mastery of his instrument an intellectual and imaginative achievement. The audience warmed in a notable manner to his extraordinary powers.

Mauder's Cantata Sung.

PHILADELPHIA, Dec. 15.—The choir of the P. E. Chapel of the Mediator in West Philadelphia gave an excellent rendition of Mauder's Cantata "Penitence, Pardon and Peace," at the service on Sunday evening last. The soloists were Samuel Brown and William Needs, tenors, and W. Fleming South, and George Plant, bassos, and Nathan B. Clarke, director and organist. The congregation of this chapel are about to erect a \$75,000 edifice.

Professor.—"I was sorry to see you leaving before my recital the other evening at Mrs. Sparks's musical."

Sweet Young Thing.—"Yes, wasn't it too dreadful?"—Judy."

Russian 'Cellist Plays in Cincinnati



GEORGE ROGOVOY

Member of the Cincinnati Symphony Orchestra and of the College of Music Faculty Who Gave a Recital This Week

CINCINNATI, Dec. 18.—George Rogovoy at one time a member of the Imperial Orchestra of St. Petersburg, appeared in a recital in Wurlitzer Hall last night, playing for a large audience of Cincinnati music-lovers. Mr. Rogovoy was given an ovation. He has gained many friends here in the few

years since his arrival from Russia. Among the many tokens of distinction he has received, is a medal from the Czar and his cello from a Prince. It was on this prized instrument that he rendered his selections. Mr. Rogovoy is also a member of the Cincinnati Symphony Orchestra and is a professor at the College of Music.

Change at the New Opera House.

Oscar Hammerstein has changed his plan of giving "Aida" at the Saturday matinée December 22. "Carmen" will be repeated then, with Bresslar-Gianoli and the original cast, with the exception of M. Renaud, who will sing Escamillo. The torero is one of M. Renaud's most important parts.

Mr. Henderson's Lecture.

W. J. Henderson will give a special lecture on Richard Strauss's "Salomé" in Mendelssohn Hall on Wednesday afternoon, January 9. He will have the assistance of Alfred Hertz, conductor of the Metropolitan Opera House Orchestra, at the piano. There will also be vocal excerpts from the opera sung by well-known artists.

BOSTON APPLAUDS FRANCIS MACMILLEN

YOUNG AMERICAN VIOLINIST MAKES
SUCCESSFUL APPEARANCE
AT "THE HUB."

Sincere Devotion to Highest Art Ideals Manifest in All His Playing—Bach "Chaconne" and Other Test Numbers Given with Remarkable Ease.

BOSTON, Dec. 17.—A large audience assembled at Symphony Hall on Wednesday of last week to hear the young American violinist, Francis Macmillen, and to judge for itself the justness of the reports of his uncommon ability. If there were any who came to scoff they remained to admire, for Mr. Macmillen won the favor of his hearers by his very first number. At the conclusion of the second, the "Allegro Maestoso" from Paganini's concerto in D, he responded to the tremendous applause with Schumann's "Träumerei."

Undoubtedly, the young artist's chief claims to distinction—and decidedly legitimate claims they are—lie in his technical equipment, in the fire and precision of his rhythms and tempi and in his engaging temperamental qualities. There is something exhilarating in his forcefulness and the spirit of youthful ardor that dominates his playing. His tone is broad and in melodic passages warm and pure. All of the best elements of his style were prominent in Sinding's "Romance" in E minor and a "Passacaglia" by César Thomson based on a theme by Handel.

The difficult Bach "Chaconne," the test piece of a violinist's virtuosity, was given with remarkable ease and accuracy, while contrasted with its imposing breadth were the grace and sweep of melody of a Mozart minuet and an andante and rondo by the same composer. A pleasing air by Carl Goldmark completed the programme.

MARGULIES TRIO IN HARTFORD.

Eminent Artists Have Decided Success at First Concert There.

HARTFORD, Dec. 17.—The Margulies Trio gave the audience which gathered to hear its concert at Unity Hall, on Thursday last, unalloyed pleasure. Rubinstein's Trio in B flat formed the opening number and immediately won for its admirable interpreters the favor of the audience.

Of Strauss's 'cello Sonata in F, Miss Margulies and Mr. Schultz rendered the first movement. The Arensky Trio in D minor brought to a close an evening all too short. This is the first time that this excellent association of artists has been heard in this city, and it is to be hoped is not the last.

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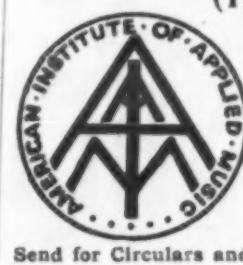
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SCHUBERT CLUB CONDUCTS AN INTERESTING COURSE OF STUDY.

Members Meet Periodically to Discuss the Various Sections and Instruments, Gaining Thereby a Better Understanding of Symphony Concerts.

ST. PAUL, Dec. 17.—The Schubert Club of this city is this year giving for the benefit of its members a course of study that has made it one of the most beneficial musical organizations in the Middle West. Meeting at the homes of the various members, the club has been listening to interesting and illuminative discourses on the various departments of the orchestra.

The course opened on November 14, when the String Quartette was the topic of discussion, at the home of Mrs. Warren Briggs, No. 184 Summit avenue. On November 21 a students' programme followed at the Odeon, and last Wednesday the wood winds—flute and piccolo, oboe and bassoon and clarinets were studied. The session on this occasion was held at the residence of Mrs. Merrill, No. 882 Marshall avenue.

The programme for the remainder of the season is as follows:

January 30.—Students' Programme
At "The Odeon"
February 6.—The "Battery," or Instruments of Percussion
Kettledrums
Bass drum
Cymbals, Triangles, Etc.
The Harp
At residence of Mrs. Briggs
March 21.—The Seating of the Orchestra
The Director's Score
Some Famous Directors
At residence of Mrs. Blodgett, No. 330 W. 3rd St.
March 27.—Students' Programme
At "The Odeon"

This course is of especial significance in view of the recent inauguration of the St. Paul Symphony Orchestra, with N. B. Emanuel as conductor. The studies pursued by the members of the Schubert Club give them an opportunity to better understand and appreciate the symphony concerts, and have done much to raise the musical standards of the city.

THREE PRIMA DONNAS SING.

Mr. Savage Gives Unusual Performance of "Madam Butterfly."

Henry W. Savage played another trick on grand opera Wednesday afternoon when he presented three prima donnas in the title rôle of "Madam Butterfly" at the professional matinee.

Florence Easton, the English prima donna, appeared in the opening act; Rena Vivienne, the American soprano, interpreted the character during the second act, and Elza Szamosy, the Hungarian prima donna, sang the rôle in the final act.

Mr. Savage had been persuaded to arrange this unusual programme by numerous letters from musicians and grand opera singers who wished to hear some particular one of the trio.

Seated at the pianoforte, a young lady remarked to a bachelor visitor:

"You are a lover of music, are you not?"

To this the cruel cynic replied:

"Oh, yes! but you can go on playing all the same!"—Exchange.

ALVIN ROSENZWEIG HEARD IN RECITAL

Fourteen-Year-Old Violinist Does Creditable Work in Chamber Music Programme.

At a chamber music recital arranged to introduce the accomplishments of Alvin Rosenzweig, a fourteen-year-old violinist, Deszo Nemes, his instructor, presented a programme of unusual interest Sunday night in Assembly Hall, No. 109 East Twenty-second street, New York.



ALVIN ROSENZWEIG
Fourteen Year Old Pupil of Deszo Nemes, who
Played at Recital this week

André Benoist, pianist, assisted Mr. Nemes and his pupil, the musical offerings being Beethoven's Sonata in F for piano and violin, Mr. Benoist and Mr. Nemes; Saint-Saëns's Introduction, "Rondo Capriccioso," Mr. Nemes; Chopin's Impromptu and Hiller's Sarabande, Mr. Benoist; Neruda's Slayish Lullaby and Dancla's Serenade, Alvin Rosenzweig; Bruch's "Romance Amin" and a group of Sgambati, Sarasate and Hubay by Mr. Nemes.

The youthful violinist played with remarkable facility and musical conception for one of his years. His tone and expression show exceptional training and aptitude for the violin. Mr. Nemes proved himself a welcome newcomer of the season. His artistic attainments were demonstrated to good advantage, and Mr. Benoist added much to the enjoyment of the evening by his musicianly offerings. He proved himself an excellent interpreter of Chopin.

Boston's Series of Organ Recitals.

BOSTON, Dec. 18.—A series of free organ recitals on Wednesday afternoons were instituted last week at the Arlington Street Unitarian Church in this city. The recitals are being given by Lewis S. Thompson, organist at the church, and Jacques Hoffmann, the well-known violinist, who is one of the first violinists of the Symphony Orchestra and the director of the Hoffmann String Quartette.

HARTMANN PLAYS IN PHILADELPHIA

PROMINENT VIOLINIST DELIGHTS AUDIENCE WITH CONCERTO OF TSCHAIKOWSKY.

Orchestra under Fritz Scheel Gives Fine Interpretation of Modern Works—Dvorak's "New World" Symphony and Cesar Franck Oratorio Given.

PHILADELPHIA, Dec. 19.—Not only a virtuoso of reputation, but also a Philadelphian by birth and early training (having been a pupil for six years of Martinus van Gelder, of this city), Arthur Hartmann proved to be the feature at Friday's concert of the Philadelphia Orchestra at the Academy of Music. A Tschaikowski concerto in D major, op. 35, was the medium that presented a wide range for the violinist's technical skill and personal temperament. In the second movement the performer struck real depths in the wailing melody so characteristic of Russian song. After several recalls he gave an encore. Philadelphia has heard artists more robust, more vigorous and more substantial, but few excel Hartmann in refined and delicate handling of tone. Physically he is slight of build and has an interesting face with regular features.

Excellently rendered by Fritz Scheel's orchestra was Anton Dvorak's symphony No. 5, better known as the New World symphony, a work constructed upon the plantation melodies of the South.

The final numbers were Cesar Franck's symphonic poem, "Redemption," typical of the modern French school and grandiose in its organ effects, and Edward Grieg's "Symphonic Dance," No. 4, reminiscent of Anita's dance in the "Peer Gynt" suite.

Mr. Plancon's Dilemma.

The successful reappearance of Mr. Ancona at Mr. Hammerstein's opera house reminds Hermann Klein of an amusing incident that occurred on the night he first sang *Valentin* in Gounod's "Faust" at Covent Garden, twelve years ago. The real hero of the incident was Mr. Plancon, who was singing *Mephistopheles* to the *Marguerite* of Mlle. Nuovina, when the latter, with great lack of consideration, elected to faint at the end of the cathedral scene, so that her fall brought her immediately in the line of descent of the heavy drop curtain. It was a critical moment. Had the curtain not been stopped it must inevitably have fallen upon the *Marguerite* as she lay lifeless on the floor. The curtain did stop, but that did not settle the difficulty, for the outstretched heroine had still to be removed to a place of safety, and no ladies of the chorus were present or at hand to carry her off. M. Plancon hesitated. Could *Mephistopheles* possibly be the right person to save *Marguerite*? In vain he gesticated and looked to the wings for aid! No one came. At last, however, the feelings of the true French gentleman came uppermost, and the courtly fiend, taking *Gretchen* first by the arm and then by the feet, pulled her gracefully and tenderly out of harm's way. The *contretemps* was immensely enjoyed by the audience, and the curtain ultimately descended upon nothing worse than a storm of mingled laughter and applause.

Enrico Caruso paid \$100 for a cup at the bazaar of the Professional Woman's League in the Waldorf-Astoria Saturday.

LYCEUM COURSE COMMENCES.

First of Series of Ten Concerts Given in Boston.

BOSTON, Dec. 18.—The first of the series of ten concerts of the Lyceum Course was given in Tremont Temple with Ellen Beach Yaw and the Royal Welsh Male Choir last night. Miss Yaw's two numbers, the "Bell Song" from Delibes's "Lakme" and the "Mad Scene" from "Lucia," are selections which have won her a score of successes in as many cities. David Davies, Todd Jones, Aneurin Edwards and T. Felix Evans also contributed solos. The Royal Welsh Male Choir showed excellent training in all its work, and pleased the audience particularly by its singing of the old German "O Peaceful Night."

In accordance with the desire of George Britt, who is managing the course, the best available talent has been secured for each concert, although prices of admission are very moderate. The artists who have been engaged thus far are Dr. Newell Dwight Hillis, December 31; the Boston Orchestra and Cyril Henry Raper, January 14; the Strube Orchestral Club and Adelaide Griggs, February 25; Dr. John Watson (Ian Maclaren), March 11, and Jacob Riis, March 25.

MR. BAGBY'S MUSICAL.

Petschnikoff and Kirkby-Lunn the Attraction on Monday.

Mr. Bagby's third musical morning of the Winter brought out a large audience in the grand ball room of the Waldorf-Astoria. Mme. Kirkby-Lunn, of the Metropolitan Opera, was heard in songs by Schubert, Brahms, Wolf, Fauré, Weckerlein, Saint-Saëns, Pitt and Harty. Alexander Petschnikoff played several violin solos and Arthur Rosenstein was at the piano.

In the audience were Mrs. Whitelaw Reid, Lady Pearson, of London, Mrs. Harold Pearson, Mrs. Charles B. Alexander, Mrs. William Crocker, Mrs. Edmund Baylies, Mrs. John H. Davis, Mrs. John J. McCook, Mrs. William Douglas Sloane, Clementine Furniss, Alice Van Rensselaer, Mrs. James M. Varnum, Mrs. Charles A. Childs, Mrs. Lanier Dunn, Mary Field and Mrs. De Witt Clinton Falls.

The last of the series will be given on Thursday morning, December 27, when Mme. Emma Eames, of the Metropolitan Opera, will be the soloist.

Small Audience Hears Welsh Choir.

A rather small audience heard the Royal Welsh Male Choir at Carnegie Hall Sunday night. There were fourteen numbers on the programme, but the audience, being badly bitten with the encore mania, made it twenty-eight. The programme consisted of well known selections from Handel, De Rille, Gounod, Costa and others, including two part songs, "Cwsg" and Becker's "Little Church." The soloists were Alicia M. Cove, Eva Hall and Messrs. Jones, Evans, Edwards and Davies.

New Singer for Minneapolis.

MINNEAPOLIS, Dec. 18.—The latest acquisition to local musical circles is Mlle. Sigrid Westerlind, a Finnish soprano, who has won considerable honors in Europe. Mlle. Westerlind has a rich mezzo-soprano voice which she controls most artistically and she also possesses musical temperament. Her first public appearance was with the Minneapolis Symphony Quartette and she created a most favorable impression.

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Music Appropriate to Christmas Services

George Murphy, writing in the Grand Rapids "Herald" on "What Music is Appropriate to the Christmas Service" says in part:

In regard to Christmas music, one might almost say that there is none, or very little, real Christmas music sung in our churches to-day.

It would seem that modern composition of sacred works has degenerated, and that the compositions of late years have been at best written for effect or, perhaps, to order. Of course, religious thought is not at the same tension as at the time of the creation of the great oratorios, which seem to have reflected, if not the religious thought of the composers, at least that of the times. The works of Mendelssohn, Bach, Handel, Haydn and the others were born of a different spirit than that which enters into the creation of our more modern compositions.

I fear we miss too many times in our Christmas services the simplicity which characterized the first Christmas and the early services in commemora-

tion of the same. The good old-fashioned Christmas, with the carols, beautiful in their simplicity, and breathing in every line of the true spirit of the day, has given way to too great an extent to the more elaborate affairs in which the choir or soloists are the whole thing.

In searching for music appropriate to Christmas time, we can do no better than to stick pretty closely to compositions which adhere to the old story, ever new, charming in its simplicity and all important in its significance. I have always maintained that some of the greatest classics are to be found in the standard hymn books.

I am sure that among the true classics worthy of the name, and fitting for the occasion, we must include the beautiful hymns, "Hark the Herald Angels Sing," by Mendelssohn; "Come All Ye Faithful," (Adeste Fideles); "Calm on the Listening Ear of Night," "O Little Town of Bethlehem," and many of the other old ones that warmed the hearts of our ancestors.

WELSH MALE CHOIR IN PHILADELPHIA

Singing of Mr. Thomas's Chorus Commended but Choice of Selections Criticised.

PHILADELPHIA, Dec. 17.—Enthusiasm that displayed itself in the encores of every number on the programme marked the concert given in the Academy of Music on Thursday by the Royal Welsh Male Choir, an organization noted for the many prizes it has won in the singing contests of England. William Thomas, the conductor, was obliged, again and again, to bow his acknowledgments of the applause.

The singing of the chorus, which numbers twenty well-balanced voices of fine quality, may be unreservedly praised for its sentiment and the sound training displayed. The tenors were especially sweet and true. The music selected, however, with the exception of the Welsh songs, which are always welcome, was of the sentimental Victorian style, such as has not been heard in the Academy of Music for nearly fifty years. The really fine work done by Mr. Thomas's men deserves something better if they are to take the artistic rank to which their singing justly entitles them.

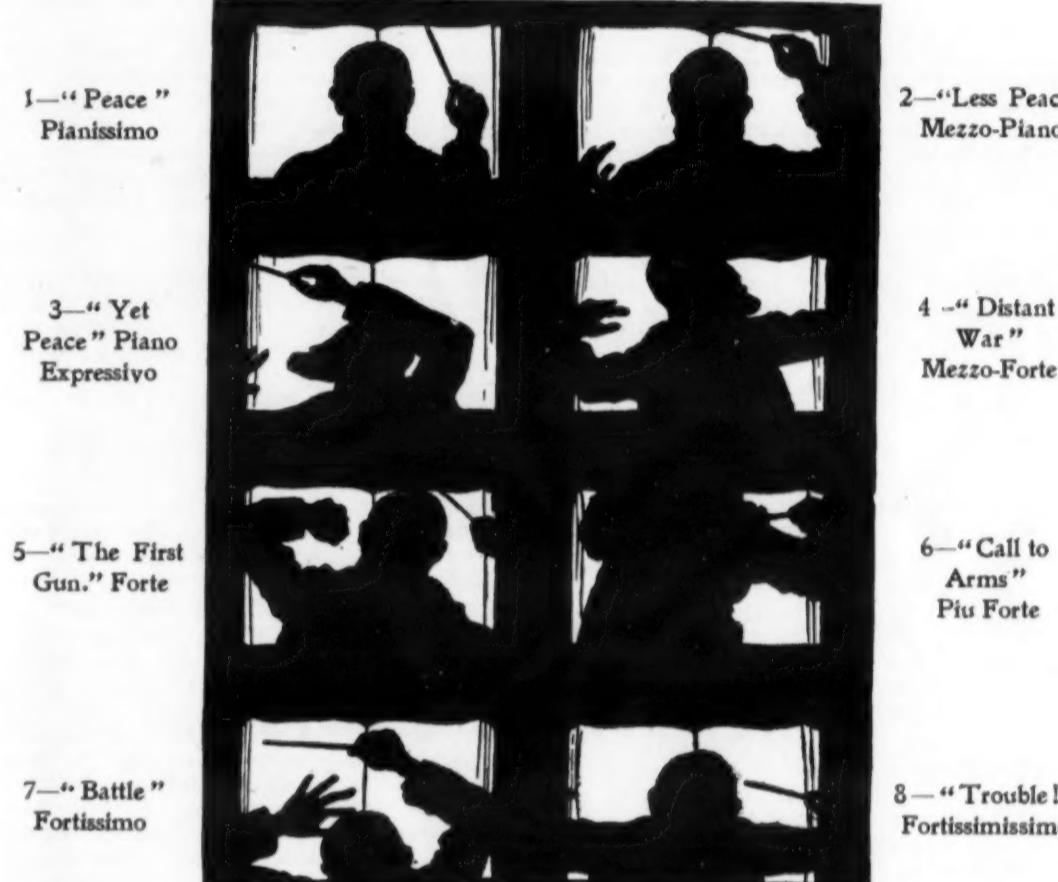
Much interest attached to the solo numbers. David Davies was warmly applauded after his singing of a Handel aria, while the ballad, "Wings to Heaven," written by a member of the organization, Hugh Hughes, and given with feeling by T. Felix Evans, caught the popular taste. Alicia Cove, one of the foremost sopranos of Wales, Eva Hall, Todd Jones and An- eurin Edwards were the other soloists.

"I hear you are writing an American comic opera."

"Yes; the hero is a senator."

"Good! Great chance to work in a chorus of merry, merry pillagers."—Louisville "Courier-Journal."

Wagner in Eight Movements—All by Alfred Hertz



From the New York "World."

Unique Concert in Philadelphia.

PHILADELPHIA, Dec. 17.—A brilliant social and musical affair was given in the ballroom of the Bellevue-Straford Thursday in aid of two charity organizations. The participants reproduced scenes of the time of the French King Louis XV., and the music corresponded. The Hahn Quartette played several old-time dances, gavottes and minuets, Edward Shippen Van Leer, tenor, gave two old French songs, and Mme. Thérèse Doigual sang several soprano solos by Rameau, and from the "Anciennes Chansons."

Programme of Tonkünstler Society.

The programmes of the Tonkünstler Society are usually so entirely devoted to novelties that the one given on Tuesday in Assembly Hall, New York, came almost as a surprise, for it contained the well-known Haydn quartette in D and the Schubert posthumous quartette in D minor, both rendered by the Anna Otten String Quartette. Two Russian folksongs, Rachmaninoff's "Approach of Spring" and "On a Lone, Ancient Grave-Mound" were contributed by Albert G. Janpolski, accompanied by Mr. Rihm.

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CHORUS UPSET BY ILLNESS OF TENOR

HERBERT WITHERSPOON CARRIES
OFF HONORS OF "EVERYMAN"
IN ST. LOUIS.

Sudden Indisposition of Edward Barrow Causes
Dismay but Choral Symphony Society Rallies
and Acquits Itself Creditably—Pleasing Work.

ST. LOUIS, Dec. 15.—Herbert Witherspoon in the title rôle saved the day—or the night, rather—at the Choral Symphony Society's production of Walford Davies's "Everyman" at the Odeon last evening. A small-sized panic was caused by the sudden indisposition of Edward Barrow, the English tenor who was brought here to sing the part of Death and who is said to have fainted just before the performance began. Happily, the dismay did not communicate itself to Mr. Witherspoon, whose fine basso was heard to excellent advantage and who gave so dramatic an interpretation of the part of the Walford Davies score falling to his lot as to make the occasion memorable.

Despite the disconcerting effect of having one of the principal soloists taken ill at the last moment and consequently unable to do himself or his part justice, the chorus gave many indications of having been admirably trained by Mr. Galloway, who conducted the performance. The orchestra also acquitted itself with credit.

This musical version of the old morality play made familiar by the Ben Greet Company is a work of marked beauty, imposing in its simplicity and congenial to its theme.

There is no particularly heavy strain placed upon any solo part other than the title rôle, excepting, in two or three places in the case of *Good Deeds*, which was competently sung by Mrs. A. I. Epstein, the possessor of a well-trained soprano of agreeable quality. Mrs. Randall Dunn, contralto, gave a pleasing interpretation of *Knowledge*.

TALENTED PUPILS HEARD.

Excellent Programme Given at Price-Cottle Conservatory of Music.

The daily class of the professional department of the Price-Cottle Conservatory of Music, New York, gave a recital in the Conservatory Hall on Friday of last week before an audience that filled not only the hall but also the adjoining practice rooms, thrown open for the occasion.

The four pianists who appeared, Grace Aylsworth, Vie. E. Meakins, Bessie Coogan and Grace Foster, did most creditable work. Particularly impressive in the playing of all were the fine qualities of touch and tone, the well developed technique and the mature powers of expression displayed. The programme included the "Gigue" from Bach's fifth French Suite; Beethoven's sonata in C, op. 27, No. 2; Rubinstein's valse in E flat and the ballet music from Reinecke's "King Manfred" for two pianos, eight hands.



At St. Thomas's Church, Fifth avenue and Fifty-third street, New York, selections from Handel's Oratorio "The Messiah" will be given on Sunday afternoon, December 23.

A programme of somewhat unique interest was given recently at Beloit College, Beloit, Wis., when eight mediæval legends set for piano by Edward Baxter Perry were rendered in the college chapel.

Ithaca's High School Orchestra of thirty-five musicians gave its first concert of the season on Thursday morning of last week in the Assembly Hall of the school before a large attendance, every selection meeting with hearty applause.

The Loring Club gave the first concert of its thirtieth season on Tuesday of last week at Calvary Church, San Francisco, presenting an interesting programme. Among the soloists of the evening were Helen Colburn Heath, soprano.

The Orpheus Club of Los Angeles recently gave a concert at the Gamut Club Auditorium which was well attended and greatly enjoyed. The members were assisted by Miss Kellum, soprano; Mr. Dupuy, tenor, and Victor Schertzinger, violinist.

The Bridgeport Musical Club gave another of its musical evenings last Sunday. The well chosen programme was greatly enjoyed by the large attendance of guests and was admirably rendered by an orchestra of twenty men under the direction of John J. Raynolds.

Mr. and Mrs. J. Bond Francisco, of Los Angeles, gave a musicale recently in honor of their guests, Mr. and Mrs. Albert C. Germender of Chicago, the former a cellist and his wife a violiniste of reputation, both of whom contributed to the programme. They were assisted by Mrs. Walter Raymond of Pasadena.

A concert was given in Conservatory Hall, Ithaca, recently, by Stanley Olmsted, head of the piano department. His rendition of Beethoven's Sonata in D minor was notable. Two numbers on the programme were of his own composition, the soprano solos being sung by Florence Jarvis whose voice delighted her auditors. The fourth and fifth numbers were from MacDowell, Lavallee and Grieg in a concerto in A minor. Lida M. Bailey ably assisted in the orchestral accompaniment.

Arthur Whiting appeared as the soloist at the first of the informal recitals recently given at the home of H. La Barre Jayne of Philadelphia. Mr. Whiting spoke with fluency on the music of Beethoven and Brahms, illustrating his remarks by piano numbers from the works of those composers.

Max Bruch's "Frithjof at His Father's Tomb" was the principal number of interest at the opening concert of the season of the Los Angeles Lyric Club, recently given in that city under the direction of J. B. Poulin. Mrs. Crossman, Miss Simper and Mr. Chick all rendered their parts in a finished manner.

For the purpose of introducing to the public Mrs. Carmen Vanderveken-Joos, soprano, Mr. and Mrs. R. J. Foster of Scranton, Pa., gave a musicale last week which was attended by an audience which found the work both of the singer and of her father, Flavien Vanderveken, the violinist, highly acceptable.

The benefit concert recently given for the organ fund of the Sacred Heart parish, Springfield, Mass., drew a large audience. Mercadante's oratorio, "The Seven Last Words," was admirably rendered by Miss Davis, Miss Mitchell, Messrs. Conlin, Chamberlain, Kennedy and Donnelly. The accompaniments were given by Alice O'Brien.

Gounod's sacred cantata, "Gallia," was sung last week in both Minneapolis and Indianapolis. In the former city it was given by the choir of St. Paul's Episcopal Church, with Eulalie Chenevert, organiste, E. C. Lawton, choirmaster, and Matthew Crawford soloist. In the latter city the production was the effort of the Roberts Park Choral Society, with no less a person than Emma Eames as soloist.

The English Carol Singers of Grass Valley have accepted the invitation of the committee authorized to extend the same, and will appear in the streets of Sacramento on New Year's Day, when they will sing their carols and anthems. The organization consists of J. Farrel, Alfred Kinsman, Joseph Crase, William H. Andrews, Bert Gerry, J. Harris, W. J. Michell, William Bennaleck, Noah James, Richard Trathen, William George, J. Nankervis, William Trethen, R. Davies, A. Tremewan, N. Bennetts, E. Champion, I. Nicholas, E. Jewell, W. Hooper, F. Jenkins, W. Tremewan, H. Prisk, W. D. Harris and Z. Williams, under the direction of H. Buddell.

The programme presented by the Women's Club of Des Moines last Wednesday, proved to be meritorious, the chorus singing a dramatic cantata. The soloists were Mrs. Katherine Beay-Haines, Mrs. Harry E. Pray, Phoebe Door, Jessie Ritchie, Mary Clyde Hesse, Mrs. Lawrence De Graff and Edna Tilton. The accompaniste was Mrs. Frank Cummins.

Mrs. Grenside-Dobson gave an interesting recital at her studio on Twelfth avenue, Seattle, Wash., recently. Those who contributed to the programme were Anice Greene, whose delightful rendition of the spinning song from "Der Fliegende Hollander," won her warm applause, Norma Blake, Edline Jones, Mrs. G. A. Wright, Mrs. Grenside-Dobson, Dorothy Greene and E. B. Starke who read a paper on Bach.

At the musicale given by the Epworth League of the Second Street Methodist Church, Scranton, Pa., recently, a quartette consisting of Messrs. Dorsie, Satchell, Hutchinson and Spangler, accompanied by Richard Snyder, all students of Lafayette College, sang several selections and was heartily applauded. The piano duet of Miss Kidney and Miss Seiple was also an attractive number on the programme.

A successful recital was given Wednesday evening of last week by Mme. Katherine Fiske, under the auspices of the Woman's Musical Club, in Conservatory Music Hall, Toronto. The programme was a splendidly selected one and displayed Mme. Fiske's voice, a strong contralto of considerable compass, to excellent advantage. Among the selections sung were Guette's exquisite "Kenst du Das Land?" and Gounod's "Invocation to Vesta."

A pupils' recital, the fifty-sixth in the series given by the Hans Schneider Piano School, Providence, R. I., took place recently in the hall of the school, when the following students took part: Mary Marshall, Harold Johnson, Harold Udell, Fred Gardiner, Eleanor Cheever, Annie Edwards, Margaret Stott, Marion MacDonald, Irene MacMillan, Hattie Maguire, Ida May Kinney, Eliza Clowes, Louise Sandager, Edith Bowen, Ethel Stokes, Marie Howard, Elsie Englund, Jennie Bell, Lillian Riccius, Mildred Thomas.

The Winchester, Mass., Choral Society began its third season very auspiciously, with a membership of 105 singers, under the directorship of Nelson P. Coffin and with Eva Waterman Holgate as pianiste. Rehearsals have commenced for the first concert to be given on January 25, when Theodore Dubois's "The Seven Last Words of Christ," with several minor numbers, will be rendered. The society will, on this occasion, have the assistance of the Boston Festival Orchestra, under Emil Mollenhauer; Grace Williams, soprano, and Mr. Walker, tenor.

Michael Ippolitoff-Ivanoff, one of the more prominent composers of the modern Russian school, has been appointed director of the Moscow Conservatory, as successor of Wassily Safonoff, conductor of the New York Philharmonic Society.



Dies Clasping His Violin.

With his favorite violin clasped in his arm, Salvatore Nisosea, seventy-four years old, was found asphyxiated by gas in his room on Wednesday night of last week at No. 229 West Twenty-fifth street. His death was probably accidental. The gas flame, it is believed, was extinguished by a gust of wind. For the last five years the aged Italian had remained in his room almost continually, spending his time playing his violin. He would lull himself to sleep playing strains of his favorite operas, and it is thought that he played the instrument last night as he went to sleep, for the violin was in his arms and the bow at his side.

Death of E. Robert Williams.

E. Robert Williams, baritone soloist of St. James's Church, Brooklyn, died on Friday of last week at St. John's Hospital, where he had been a patient for three weeks with typhoid fever. His home was at No. 130 West Thirteenth street, Manhattan. Mr. Williams was born in Wales, Wis., and came East four years ago. He was a member of the Brooklyn Apollo Club, and had charge of the music of the Lafayette Avenue Presbyterian Church Sunday School. He leaves a father, mother, brother and sister.

John J. Hatton Dies.

BOSTON, Dec. 17.—John J. Hatton, sixty-five years old, widely known as a blind musician, died suddenly in Middleboro last week. He was born in Weymouth, and has been blind for a greater part of his life. He usually traveled around alone, using a cane. Some years ago he gained a livelihood by giving concerts. He had a great natural gift of music, and performed ably on the violin and piano.

Death of Charles B. Eilerman.

WILLOWS, CAL., Dec. 17.—Charles B. Eilerman, who was well-known throughout this State as a cornetist and composer, died last week at his home in this city. He was thirty-five years of age.

Pittsburg Orchestra in Canton.

CANTON, O., Dec. 17.—The Pittsburg Orchestra gave a concert in the auditorium here last Monday. The hall, which has seats for 4,000 persons, was nearly full. Mrs. McKinley was a guest of the local management of the concert and occupied a box with a party of friends. Mr. Paur, the orchestra and the soloist, Henry Bramsen, the violincellist, had enthusiastic applause and their hold upon the music-loving public of Canton was further strengthened.



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ON TOUR
Summer Address
TACOMA, WASH.

Where They Are

I. Individuals

Aldrich, Perley Dunn—Philadelphia, December 31.
 Carter-Merry, Grace—Toronto, December 27.
 Cochran, Alice Merrill—Syracuse, December 27.
 Crawford-Welpton, Mabel—Minneapolis, December 25 and 27.
 Dethier, Edouard—Brooklyn, December 29.
 Fagnani, Guglielmo—Brooklyn, December 29.
 Gibson, Dora—Toronto, December 27.
 Gogorzo, Emilio—Minneapolis, January 4.
 Hageman-van-Dyk, Rosina—Carnegie Hall, New York, January 3.
 Hall-Rihelada, Grace—Pittsburg, December 28.
 Harper, William—Minneapolis, December 25 and 27.
 Hellstrom, Anna—Carnegie Hall, New York, December 23.
 Hussey, Adah Campbell—Syracuse, December 27.
 Johnson, Edward P.—Toronto, December 27.
 Knowles, John Lawrence—Syracuse, December 27.
 Longman, Marie White—St. Paul, December 25.
 Martin, Frederic—Boston, December 23 and 25.
 McDonald, H. Ruthven—Toronto, December 27.
 Miller, Christine—Minneapolis, December 25 and 27; Steubenville, O., January 4.
 Miller, John—Minneapolis, December 25 and 27.
 Nordica, Lillian—Brooklyn, December 29.

Pagdin, William—Philadelphia, December 28.
 Rappold, Marie—Pittsburg, January 25.
 Rider-Kelsey, Corinne—Philadelphia, December 28.
 Rogers, Francis—Washington, January 4.
 Rosenthal, Moriz—Philadelphia, December 22; Baltimore, January 2; Washington, January 3.
 Saint-Saens, Camille—Brooklyn, December 27.
 Samaroff, Olga—New York, December 29; Boston, December 31; Bridgeport, Conn., January 2.
 Sherwin, Marjorie—Rochester, December 27.
 Schumann-Heink, Ernestine—Wichita, Kan., December 26; Denver, Col., December 28; Salt Lake City, December 31; Boise City, January 2.
 Stein, Gertrude May—Cincinnati, December 28.
 Tomson, Cesar—New York, January 1; Washington, January 4.
 Towne, E. C.—St. Paul, December 25.
 Walker, Julian—Boston, December 25.
 Webster, Reed—Minneapolis, December 25 and 27.
 Wegener, William E.—Syracuse, December 27.
 Wilson, Genevieve Clark—Omaha, Neb., December 23; Minneapolis, December 25 and 27.
 Yaw, Ellen Beach—Omaha, December 22.

2. Orchestras and Bands

Boston Symphony Orchestra—Boston, December 22 and 28, January 4 and 5.
 Cincinnati Symphony Orchestra—Cincinnati, December 28 and 29.
 Kneisel Quartette—Chicago, January 2.
 Long Club—Boston, January 2.
 Adele Margulies Trio—Bangor, Me., December 27.
 New York Symphony Orchestra—New York, December 29 and 30.
 New York Philharmonic Orchestra—New York, December 22 January 4.
 People's Symphony Orchestra—Carnegie Hall, New York, December 28.
 Philadelphia Orchestra—Philadelphia, December 22; Baltimore, January 2; Washington, January 3.
 St. Paul Symphony Orchestra—St. Paul, December 30, January 1.
 Theodore Thomas' Orchestra—Chicago, December 22, 28 and 29.
 Women's String Orchestra—Boston, January 2.

3. Operatic Organizations

"Madame Butterfly"—Garden Theatre, New York till December 22; Cincinnati, December 24 (week); Cleveland, December 31 (week).
 San Carlo Opera Company—Henry Russell, director New Orleans, November 20, ten weeks.

4. Future Events

December 23—"The Messiah." Handel and Haydn Society, Boston.
 December 25—"The Messiah." Cincinnati Symphony Orchestra, Cincinnati.
 December 25—"The Messiah." St. Paul Symphony Orchestra and Choral Club, St. Paul.
 December 25 and 27—"The Messiah." Apollo Club, Chicago.
 December 26—"The Messiah." Oratorio Society, New York.
 December 27—"The Messiah." Toronto Festival Chorus and Orchestra, Toronto.
 December 27—"The Messiah." Music Festival Chorus, Syracuse, N. Y.
 December 28—"The Messiah." Mozart Club, Pittsburgh.
 January 3—Sam Franko's Concert of Old Music, Mendelsohn Hall, New York.
 January 4—"The Messiah." City Choral Club, Steubenville, O.

Moriz Rosenthal will be one of the star attractions at the regular Sunday night concert in the Metropolitan Opera House to-morrow.

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An Old Italian Master's Ideas.

Alas for the good old times in music, the golden age of song! says the New York "Post" commenting on the resurrected "Observations on the Florid Song," by Pier Francesco Tosi. Things have come to a pretty pass, indeed, when one of the leading vocal teachers is constrained to tell us that "the good taste is near lost, and the profession is going to ruin"; that some vocalists "scream like a hen when she is laying her egg"; that the singers, particularly the Italians, neglect true study, sacrifice beauty of voice to a number of ill-regulated volubilities, and neglect the pronunciation and expression of words; that, as for the recitative, some overdo it and make barking, some speak it and some hiss it, some hallow, bellow, and sing it out of tune; that there is a scarcity of the best singers and a swarm of the worst; that persons "who never sang nor knew how to sing pretend not only to teach but to perfect, and find some that are weak enough to be imposed on"; that the churchmen usually choose not the best but the biggest voices; and finally that Italy hears no more such exquisite Voices as in Times past, particularly among the Women."

A sad arraignment, forsooth! The one consolation is that it was written in the year 1723, in that golden age of the *bel canto*, with which modern ignoramuses and charlatans are continually and lugubriously contrasting our own age! Pier Francesco Tosi, who was born in 1647 at Bologna, was for a time a singer, and subsequently went to London, where he became one of the most famous teachers of his time. This treatise was translated into English in 1742. It was a happy thought to bring out a reprint of the second edition, as the book is a clear mirror of the musical world of the time.

While the bulk of the volume has merely an historic interest, there is nevertheless a good deal that is of value even to present-day students. Despite his preference for the florid side of singing, the author knows

BENEFIT FOR GUSTAV OECHSLE.

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PORTLAND, ORE., Dec. 15.—A benefit concert for Gustav Oechsle, the veteran Portland fluteplayer, was recently given at the Heilig Theatre. An orchestra of sixty-five musicians, conducted by E. O. Spitzer, played the overture to Weber's "Oberon," selections from "Carmen" and "La Bohème" and lighter numbers by Kretschmar and Spitzer. The Arion Singing Society, consisting of forty male voices, contributed Kreutzer's "Die Kapelle" and Brahms's "Wiegenlied."

Mr. Oechsle has been a prominent factor in the musical life of Portland for many years, and he has readily given his services in the cause of charity whenever called upon. A substantial sum was realized from the concert.

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 Lind-boro, Kas., Dec. 5, 1906.

the difference between mere virtuosity and true art. He understands that every instrument has graces peculiar to itself, and that it is a great mistake for singers to copy the tricks practised on violins, oboes or other instruments. He realizes the truth of what Mozart once wrote to his father: "It is much easier to play rapidly than slowly; you can drop a few notes in passages without any one noticing it."

Scattered through Tosi's pages are a number of rules for singers and aphorisms which bear further witness to his common sense and his good taste in everything excepting his penchant for ornaments. To cite a few, he advises singers not always to practise on one vowel; to guard against "fluttering" of the voice; not to hold the music paper before the face in singing; to sing standing; to study with the mind when the voice is tired; to neglect no opportunity to hear great vocalists; to sing before a mirror; to continue their studies as much to maintain their reputations as they did to acquire it. "Whoever does not aspire to the first Rank, begins already to give up the second, and by little and little will rest contented with the lowest." He finds a use for the critics "for, the more intent they are to discover Defects, the greater Benefit may be receiv'd from them without any Obligation."

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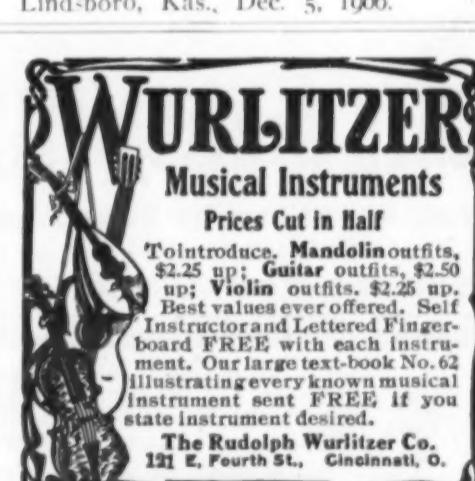
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